

THE CONQUEROR

BY
C. E. LESLIE AND R. H. RANDALL.

CHICAGO :

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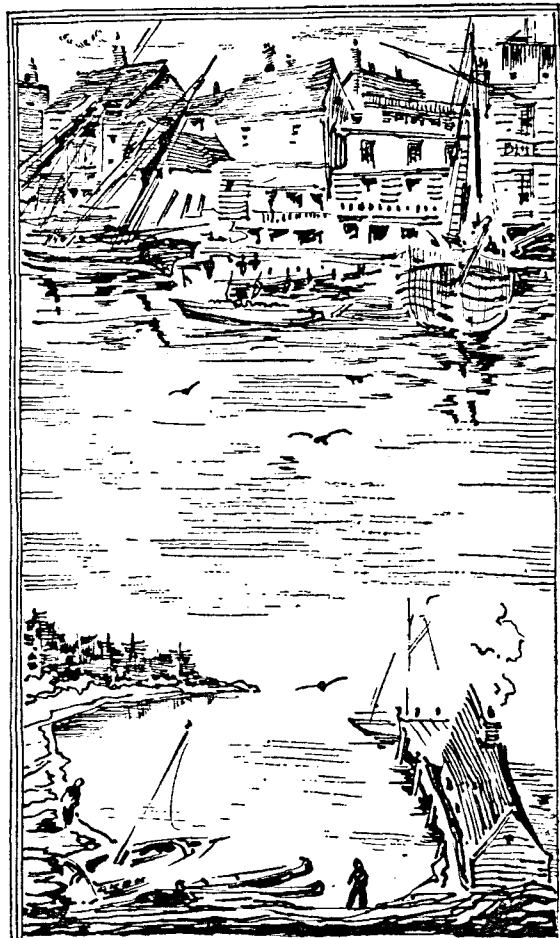
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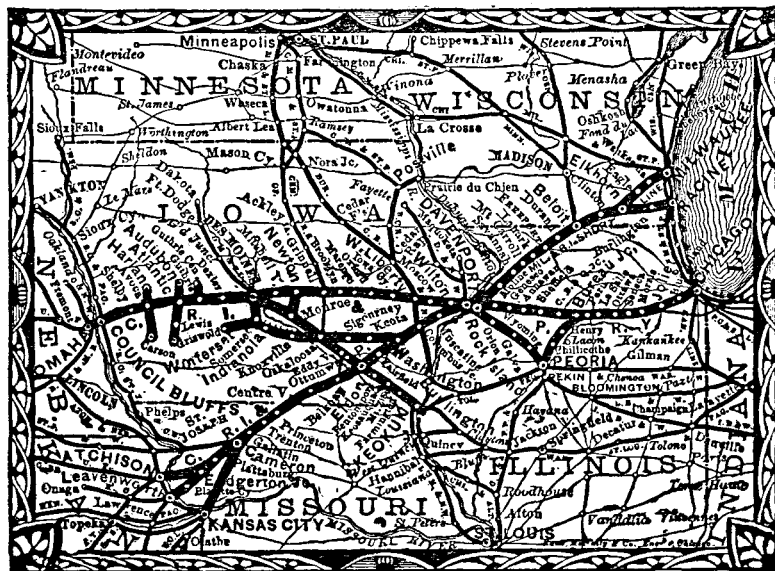
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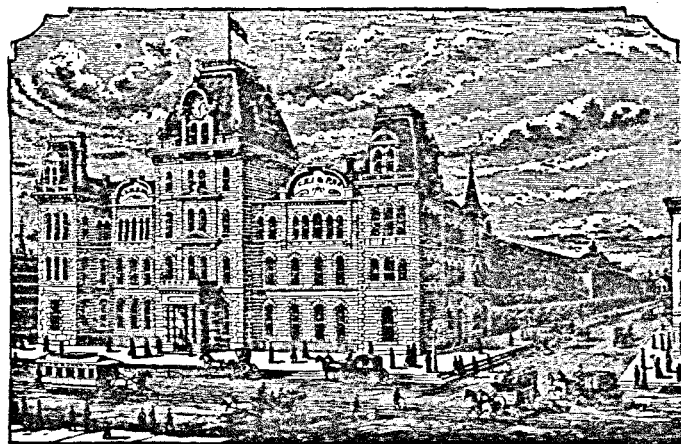
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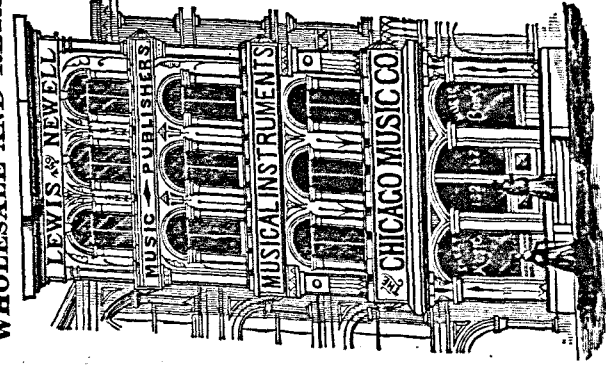
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PREFACE.

IF THE CONQUEROR receives the patronage from the musical public accorded to the SONG CHAMPION, the authors will feel truly grateful.

Correspondence solicited with singing societies, and other parties wishing to engage the services of a conductor of musical entertainments.

Address:

R. H. RANDALL,

C. E. LESLIE,

132 STATE ST., CHICAGO, ILL.

ELEMENTARY AND THEORETICAL STUDIES.

EVERY musical sound has three properties: LENGTH, PITCH and POWER, corresponding to the three departments in music, named RHYTHMICS, MELODICS and DYNAMICS.

Notes are characters used to represent musical sounds. The stems may be turned either upward or downward.

The length of a musical sound is indicated by the shape of the note, as whole (♫), half (♫), quarter (♫), eighth (♫) and sixteenth (♫) note. The pitch is indicated by the position of the note on the staff. Example:



The staff consists of five horizontal lines and the spaces that belong with them. The staff is frequently enlarged by means of short lines, called added or ledger lines, placed above or below. Example:



Rests are characters used to represent silence. They are in length the same as notes. As whole (—), half (—), quarter (v), eighth (v) and sixteenth (v) rest.

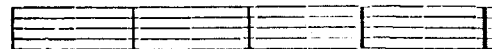
A triplet is a group of three notes, with the figure 3 placed above or below them, and should be performed in the time of *two* of the same kind, thus:



Perpendicular lines drawn across the staff are called bars. The spaces between the bars are called measures.

A heavy line drawn across the staff is called an enlarged bar, and shows the close of a strain of music, or the end of a line of poetry. Two heavy lines drawn across the staff forms what is called a double bar, or close, and shows the end of the piece of music.

Bar. Bar. Enlarged Bar. Double Bar or Close.



There are four kinds of time or measure, indicated by a fraction placed on the staff at the beginning of a piece of music.

Double Measure.	Triple Measure.	Quadruple Measure.	Sextuple Measure.
$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$	$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{9}{8}$	$\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$ $\frac{12}{8}$	$\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{8}$

The upper figure shows the *number* of notes in a measure, and the lower figure the *kind* of notes or their equivalent.

BEATING TIME, is indicating the different parts of a measure by a movement of the hand, and is performed as follows:

Double Time—Down, up.

Triple Time—Down, left, up.

Quadruple Time—Down, left, right, up.

Sextuple Time—Down, down, left, right, up, up.

Double Time has two counts; Triple, three; Quadruple, four, and Sextuple, six.

The peculiar stress of voice placed on certain parts of the measure is called ACCENT.


Double and Triple Time has one accent placed on the first part of the measure. Quadruple, *two*, placed on the first and third parts. Sextuple, *two*, placed on the first and fourth parts of the measure.


DIATONIC SCALE.




Figures. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
 Letters. C D E F G A B C B A G F E D C
 Syllables. Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do
 Pronounced. Doe Ray Mee Fah Sole Lah See Doe See Lah Sole Fah Mee Ray Doe

The Clefs are used to locate the letters on the staff, and to indicate the parts that the different voices are to sing. There are three Clefs:

G, or Treble Clef,  used as the sign of the Soprano and Alto,

C, or Tenor Clef,  used as the sign of the Tenor.

F, or Base Clef,  used as the sign of the Base.

Usually, when each part is written on a staff by itself, the Base is the lowest part, the Soprano next above the Base, the Alto next, and the Tenor at the top. Sometimes the Alto is written below the Soprano, on the same staff, and frequently the Tenor is written above the Bass on the same staff.

The following scale shows the position of the letters with G and C Clefs:



The following scale shows the position of the letters with the Base Clef:



A # (Sharp) placed before a note elevates or raises it a half step.

A × (Double Sharp) is used to sharp a note that has already been sharpened.

A ♭ (Flat) placed before a note depresses or lowers it a half step.

A ♯♯ (Double Flat) is used to flat a note that has already been flattened.

The ♮ (*Natural*) (called by some a *cancel*) is used to cancel the effect of a sharp or flat.

The number of sharps or flats placed at the beginning of a piece of music is called the **SIGNATURE**, and shows the key or scale in which the piece is written.

A (Sharp), \flat (Flat), or \natural (Natural) not in the signature, is called an ACCIDENTAL, and continues its effect through the measure in which it occurs, and no farther.

When a tone commences on an unaccented part of a measure, and continues through an accented part, it is said to be *syncopated*, and should always be accented.



The Chromatic Scale consists of half steps, as follows:

CHROMATIC SCALE ASCENDING.

Letters.	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
Syllables.	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do
Pronounced.	Doe	Dee	Ray	Ree	Mee	Fah	Fee	Sole	See	Lah	Lee	See	Doe

CHROMATIC SCALE DESCENDING.

Letters.	C	B	B \flat	A	A \flat	G	G \flat	F	E	E \flat	D	D \flat	C
Syllables.	Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Re	Ra	Do
Pronounced.	Doe	See	Say	Lah	Lay	Sole	Say	Fah	Mee	May	Ray	Rah	Doe

(The following table shows the key letter and the place of Do in all the major scales.)

C	G	D	A	E	B	F#
F	B \flat	E \flat	A \flat	D \flat	G \flat	

A Hold (\frown) placed over or under a note or rest shows that it should be prolonged, at the option of the leader.

The Dotted Bar ($||$) is a sign of repeat.

The Slur (\smile) is used to connect two or more notes on *different* degrees of the staff. Example:



The Tie (\sim) is used to connect two or more notes on the *same* degree of the staff. Example:



EXPLANATION AND PRONUNCIATION OF MUSICAL TERMS.

(In the pronunciation, the syllable which is *italicised* shows the accent.)

A—In, for, at, with, etc.

Accelerando—[A-tchel-e-ran-do], moving faster and faster.

Adagio—[A-dah-jo], slow.

Ad libitum, or *ad lib.*—at pleasure.

Allegro—[Al-lay-gro], a quick movement.

Allegretto—[Al-lay-gray-to], less quick than Allegro.

Andante—[An-dan-ta], distinct, rather slow.

Andantino—[An-dan-tee-no], quicker than Andante.

A tempo [Ah-tem-po]—in time.

Bis [Bese]—twice.

Coda—An additional close of a composition.

Con [Cone, long o]—with.

Con spirito [Spir-ito]—with spirit.

Crescendo [Cre-shen-do], *Cres.* or \smile increase the power.

Da Capo [Da-cah-po], or *D. C.*—go to the beginning.

Dal Segno [Dal-sane-yo], or *D. S.*—go to the sign.

Diminuendo [Dimin-oo-en-do], *Dim* or \frown diminish the power.

Dolce [Dole-tchay], soft, sweet, delicate.

Fine [Fee-na]—end.

Finale [Fee-nah-la]—the final movement.

Forte [For-te], or *f*—loud.

Fortissimo, or *ff*—very loud.

Largo—a slow movement.

Legato [La-gah-to], or \smile smooth and connected.

Lento [Layn-to]—slow and gliding.

Mezzo [Met-zo], or *m*—of medium power.

Moderato [Mod-a-rah-to]—moderately.

Obligato [O-ble-gah-to]—necessary indispensable.

Pianissimo, or *pp*—very soft.

Piano [Pe-ah-no], or *p*—soft.

Presto—quick.

Primo [Pree-mo]—first.

Ritard—slower and slower.

Semi-staccato [Sem-ee], or less short and distinct.

Sforzando [Sfort-zan-do], *sf*, *fz* or $<$ explosive.

Solo—for one voice or instrument.

Sostenuto [Sos-te-noo-to]—sustained.

Staccato [Stah-kah-to], or ! ! ! ! very short and distinct.

Swell, or \smile increase and diminish.

Trio [Tree-o]—for three parts.

Tutti [Too-tee]—altogether.

Vivace [Ve-vah-tcha]—quick and lively.

Voce [Vo-tcha]—voice.

DIAGRAM OF TWO OCTAVES OF A PIANO OR ORGAN KEYBOARD.



PRACTICAL EXERCISES.

7

No. 1. Explain G, or Treble Clef, Staff, Added Lines, Quarter Notes, Double Bar or Close.



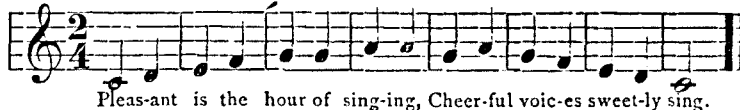
No. 2.



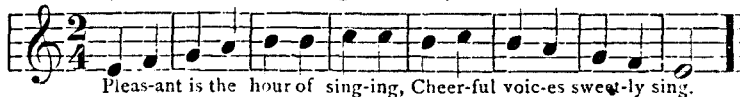
No. 3.



No. 4. Explain Double time and Half note.



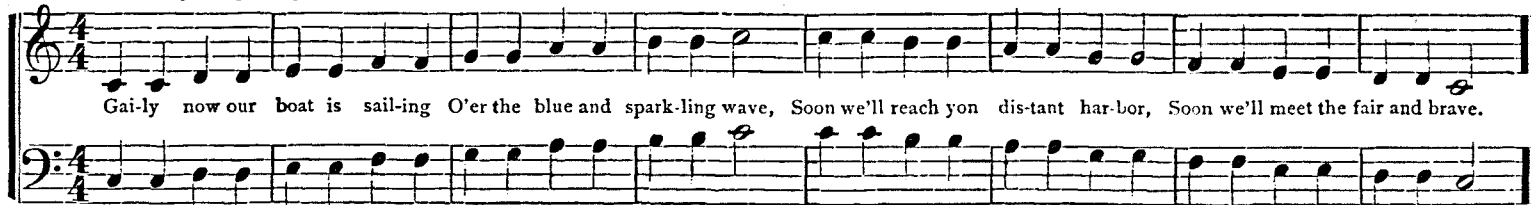
No. 5. (Nos. 4 and 5 may be sung as a duet.)



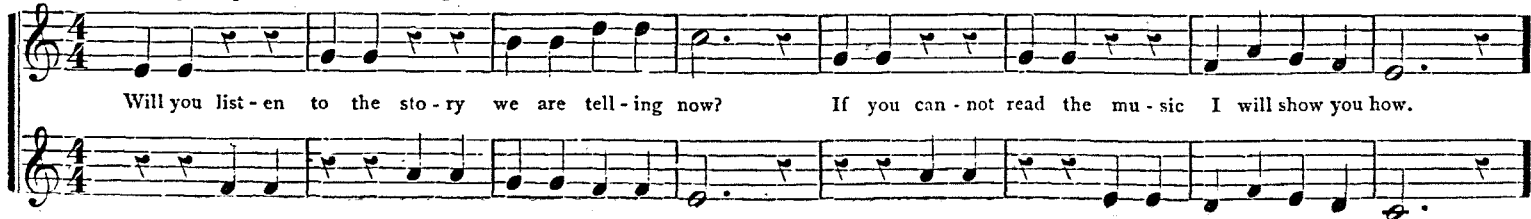
No. 6. Explain Triple measure and the Dot.



No. 7. Explain quadruple time. Base or F Clef and the Brace.



No. 8. Explain quarter rests and beating time.



No. 9. Explain Sextuple Time, the Slur, Tie and Eighth Rest.



Mer - ri - ly over the sea Swift - ly we're glid - ing a - long, Sing - ing so cheer - ful - ly now Join - ing our voic - es in song.

THREE BLIND MICE. (Round.)

1. (May be sung in two or four parts.) 2.



Three blind mice,..... See how they run!..... They all run af - ter the farm - er's wife: She


3. 4.



cut them in two with a carv - ing knife. Did ev - er you hear such a tale in your life A - bout three blind mice.....

CHICAGO STREET CRIES. (Round.)

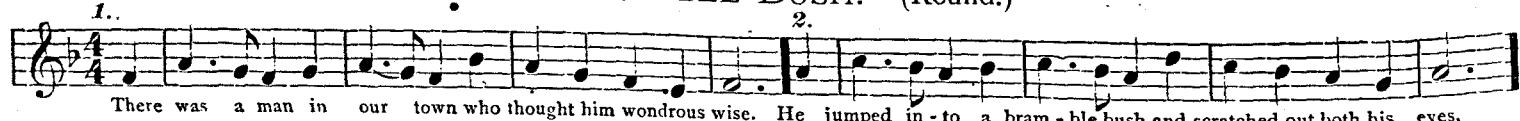
1. 2. 3.



Per - ta - ters, per - ta - ters fifteen cents a peck, Ster - raw, ster - raw, nice clean straw. Here's your morning papers, Black your boots shine 'em up.

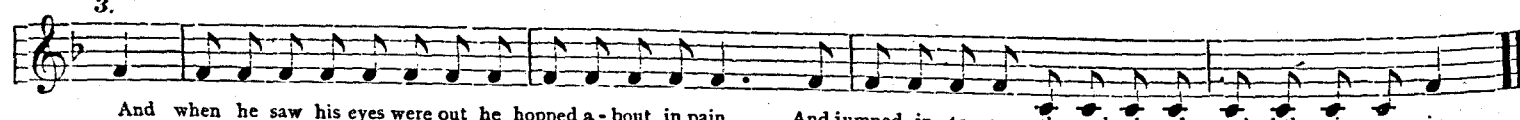
THE BRAMBLE BUSH. (Round.)

1. 2.



There was a man in our town who thought him wondrous wise. He jumped in - to a bram - ble bush and scratched out both his eyes.

3.



And when he saw his eyes were out he hopped a - bout in pain, And jumped in - to an - oth - er bush and scratched them in a - gain.

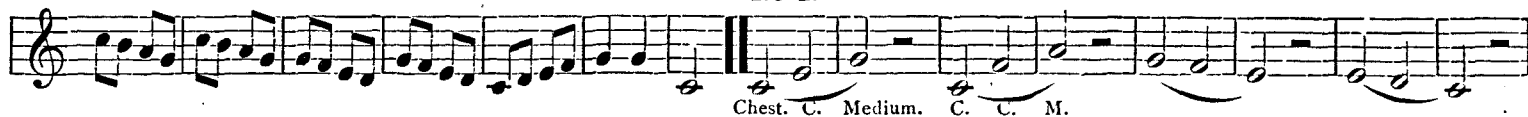
VOCAL EXERCISES.

9

No. 1. In vocalizing use Ah, Sca, Ha and La.



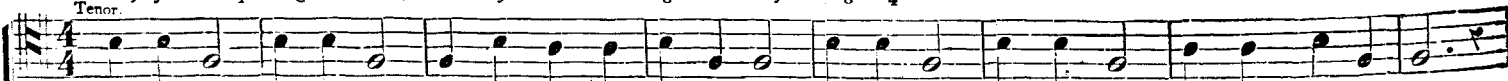
No. 2.



-WORK FOR THE BEGINNER.

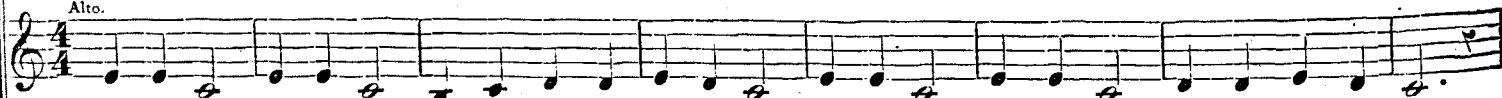
Key of C. Explain Quarter Rest, dotted Half Note and choosing notes. May be sung in $\frac{3}{4}$ time.

Tenor.



1. Sound the chord, sing by note, Do not learn to sing by rote. Keep the time; ac-cent strong, Mind you don't sing wrong.

Alto.



2. Flats or sharps none have we. Then we're in the key of C. One and all, bear in mind Where the place to find.

Soprano.



3. Sound the tone, let me hear voic-es all sing loud and clear. Sit e-rect; Keep your time, Nev-er mind the rhyme,

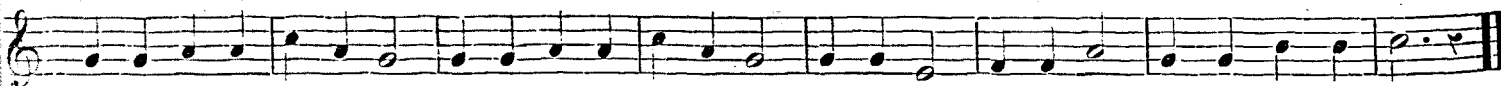
Base.



Try your teach-er to o-bey. Do not come to school to play, And your books do not soil. They were earned by toil.



Let-ters nev-er change their place, Eith-er on a line or space. Place for C. then you know, Add-ed line be-low,



When you learn to read in C, Then we'll take the key of G. And your notes plain-ly call. We will learn them all.



THE CONQUEROR.

TEACHER'S MOTTO:

WORK FOR THE BEGINNER.

Teachers, if your classes are composed of beginners you should ask the following questions, and see that all understand them, before permitting them to sing, 1st. What is the title of the piece? (Have the class all answer.) 2d. What is the signature? 3d. What is the key-letter? 4th. What is meant by the key-letter? 5th. What is the name of first note in the Base? in the Soprano? in the Alto? in the Tenor? 6th. What kind of measure and on what beat or count does it commence? 7th. How many accents and what part of the measure is accented. See that the class understand what you wish them to do, and they will cheerfully do it. Before you commence to sing have all the class produce the tone represented by the first note in their different parts; have them give you a strong chord. It is an assurance they will sing the piece well. Teachers, *do all you can* for the interest of your class and the advancement of the science of music. Class or congregation, obey your leaders; be diligent, be earnest, be thoughtful.

MINNIE. 7s.

Key of C. Sing with energy. Explain Rests.

C. E. LESLIE.

1. Swell the anthem raise the song, Prais-es to our God be-long, Saints and an-gels join and sing, Praises to our heav'nly King.

2. Blessings from His lib'ral hand, Flowed around this happy land, Kept by Him no foes an-noy, Peace and freedom we en-joy.

3. Now the voice of na-ture sings, Praises to the King of kings, Let us join the choral song, And the grate-ful notes prolong.

ESSIE.

R. H. RANDALL.

1. Now the day de-part-ing, Tints the west-ern sky, With a gold-en splen-dor, Charm-ing ev'-ry eye.

2. Soft the dews of even-ing, Weep for days gone by; But the dawn of morn-ing, Glad-dens ev-'ry eye.

3. Thus our day de-clin-eth; Age comes creeping on, May we nev-er sor-row For the mo-ments gone.

Joyously

CHRISTMAS IS COMING.

W. J. WEAVER, Columbiana, Ohio.

1. Christmas is com-ing so mer-ry and gay, Na-ture is mantled in white, Children are ea-ger-ly waiting the day, Sing ing from morning till night.

2. Thousands of voices so joy-ful-ly swell, Children are sport-ing in glee, Prais-es of San-ta Claus ea-ger-ly tell, Ra-di-ant fa-ces I see.

3. Two lit-tle stockings are hang-ing in sight, Full of mys-te-ri-ous things, Two lit-tle Children with ea-ger delight, Looking as hap-py as Kings.

MOTHER.

13

C. E. L. Explain Sharp Four, Sharp Two and Hold.

C. E. LESLIE.

1. Fare-well, moth-er, I am go-ing, Go-ing where the Angels dwell. You'll be lone ly, won't you, mother, Yct I can but say farewell.

2. Fath-er, fath-er, how I love you, How I love you none can tell, But our part-ing won't be lasting, It is but a short farewell.

3. Fare-well, sis-ter, fare-well, brother, Do not weep, for all is well. Now I hear the An-gels call-ing, I must say fare well, farewell.

CORNELL.

Moderato.

R. H. RANDALL.

1. O cease my wand'ring soul, On restless wings to roam, All this wide world to eith-er pole, Has not for thee a home. Has not for thee a home.

2. Be-hold the ark of God, Be-hold the o - pen door; Oh! haste to gain that dear a-bode, And roam my soul no more. And roam mysoul no more.

3. Theresafe,thoushalt a-bide, There,sweet shall be thy rest, And eve-ry long-ing sat - is - fied With full sal - va-tion blest. With full sal - va-tion blest.

THE CHILD AND THE SUNSHINE.

R. H. RANDALL.

1. Through the door-way flowed the sun-shine, In a flood of mol-ten gold; Like a stream of bright-est glo-ry, Down the rift-ed clouds it rolled,

2. While a child up-on the car-pet, Laughing, ran to where it lay, With its lit-tle hands outstretching; Like a dream it fled a-way.

3. Still the child, his hands ex-tend-ed, Gazed up-on the va-cant floor, Wait-ing, watch-ing for the sun-shine, Which would come that day no more.

Explain Repeat, Da Capo and Fine.

CARRIE.

C. E. LESLIE.
D. C.

1. Je - sus, gen - tle Sav - ior, ev - er meek and mild, } Teach me how to love thee, teach me how to pray.
In thy ten - der mer - cy, hear a lit - tle child, }
Whis - per to my spir - it; tell me what to say,

2. Like a gen - tle Shep - herd Lead me all the day, } When my steps are wea - ry lay me on thy breast.
Sav - ior, do not leave me, Let me nev - er stray. }
Sweet will be my slum - ber, Peace-ful be my rest.

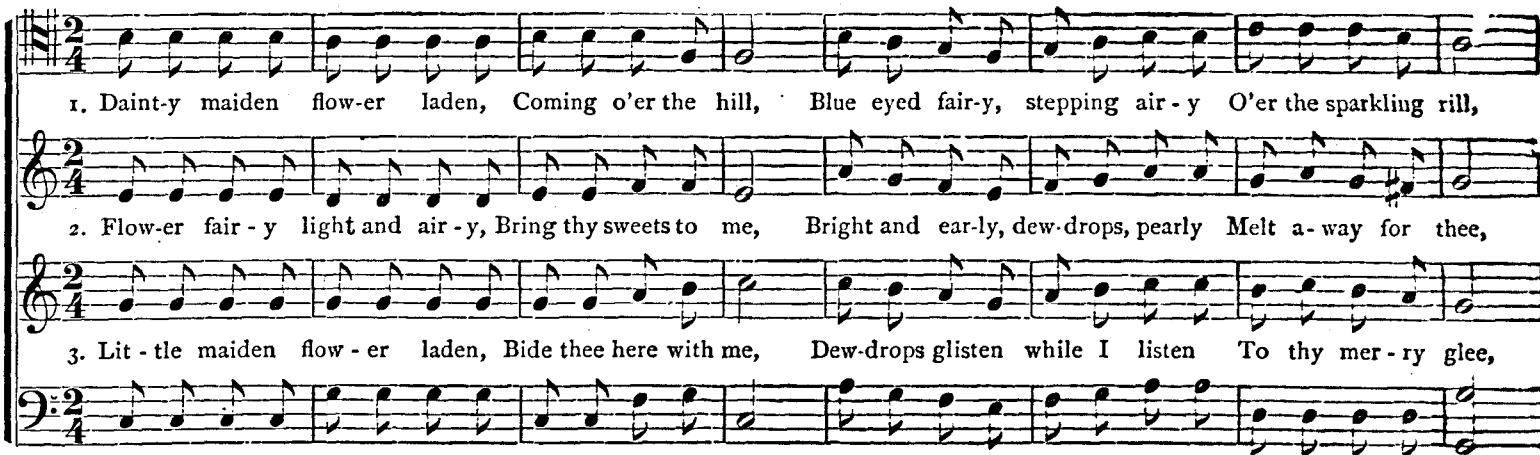
3. With the birds that praise thee, Sing - ing in the shade, } Je - sus, I would praise Thee in my joy - ful song.
And the streams re - joic - ing With all thou hast made, }
Of thy lov - ing kind - ness Sing - ing all day long.

FLOWER FAIRY.

15

With energy.

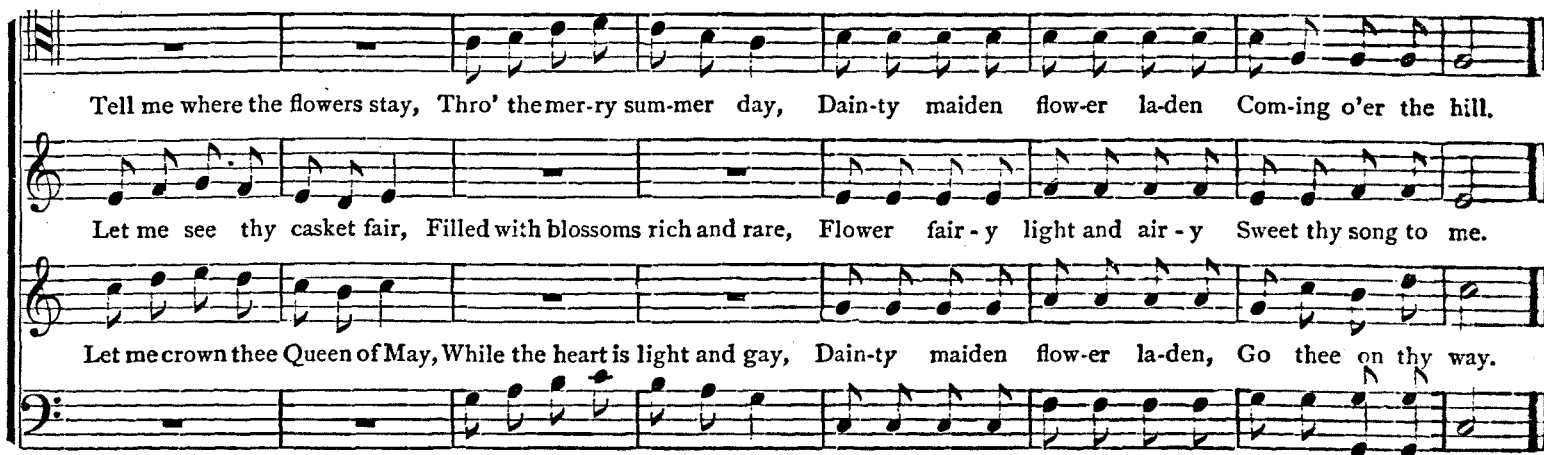
C. E. LESLIE.



1. Daint-y maiden flow-er laden, Coming o'er the hill, Blue eyed fair-y, stepping air - y O'er the sparkling rill,

2. Flow-er fair - y light and air - y, Bring thy sweets to me, Bright and ear-ly, dew-drops, pearly Melt a-way for thee,

3. Lit - tle maiden flow - er laden, Bide thee here with me, Dew-drops glisten while I listen To thy mer - ry glee,



Tell me where the flowers stay, Thro' the mer-ry sum-mer day, Dain-ty maiden flow-er la-den Com-ing o'er the hill.

Let me see thy casket fair, Filled with blossoms rich and rare, Flower fair - y light and air - y Sweet thy song to me.

Let me crown thee Queen of May, While the heart is light and gay, Dain-ty maiden flow-er la-den, Go thee on thy way.

SONG OF THE GRASS.

Cheerfully.

R. H. RANDALL.

1. All a-round the o-pen door; Smil-ing on the rich and poor; Here I come! Here I come! Creep-ing ev-'ry-where.

2. By the sun-ny riv-er side; Where the pleas-ant wa-ters glide; Here I come! Here I come! Creep-ing ev-'ry-where.

3. In the nois-y cit-y street, Pleas-ant fac-es there I meet, Here I come! Here I come! Creep-ing ev-'ry-where.

Creep-ing by the nois-y brook, Fring-ing ev-'ry shad-y nook. Here I come! Here I come! Creep-ing ev-'ry-where.

Creep-ing where the chil-dren play In the bright and mer-ry may. Here I come! Here I come! Creep-ing ev-'ry-where.

Cheer-ing with a skill-ful art, Mak-ing glad the heav-y heart. Here I come! Here I come! Creep-ing ev-'ry-where.

WESTWARD, Ho!

17

Miss NEVA PARKHILL.

"Dedicated to Mrs. F. L. P., Helena City, Montana."

C. E. LESLIE.

1. West-ward, ho! thy feet are go - ing Far a - way from home and me, To a land where skies are blending, One sweet promise gives to thee.

2. West-ward, ho! thy fan-cies lead thee O - ver wide and bar - ren fields, All the ut-most earth can yield thee, Is the met - al dross she yields.

3. When thy feet are toil - ing on-ward, O'er a strange and des - ert land, Will thy thoughts go stray-ing backward To thy home in east - ern lands?

The musical score consists of three systems, each with a vocal line and a piano accompaniment line. The key signature has one sharp (F#), and the time signature is 4/4. The first system is for the first verse, the second for the second verse, and the third for the third verse. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Chorus. *ff*

West-ward ho, yes, west-ward ho! Oh, 'tis blending with thy dreams. Westward ho, yes, west-ward ho! Driv - ing out the old home scenes.

The chorus is presented in two systems, each with a vocal line and a piano accompaniment line. The key signature has one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The chorus ends with a double bar line and repeat dots.

CORA.

LIZZIE NEWBURY. *Key of G. Have the pupil thoroughly understand the new key.*

C. E. LESLIE.

1. O - ver dale and hill we roam, For this wide world is our home, And the Lord of life and light, Is our guardian day and night.

2. Wheresoe'er our fan-cy lead, Nature's beauty let us heed; Whether 'mid the blinding storm, Or the glowing sunlight warm.

3. Wand'ring o'er the world we meet, Stranger souls who kind-ly greet; And we find, although we roam, Earth is yet a kind-ly home.

ALLIE.

EARL BURWELL.

1. What's your se - cret, tell me; hap - py fac - es say. } O'er the sea and mead - ow whith - er shall I roam?
 Tell me where to seek it, near or far a - way. }

D. C. For I want to find it smile in ev - 'ry home.

2. We will glad - ly tell you by our min - is - try, } Where to find our se - cret in the beat - ing heart;
 Homes are made so hap - py, all goes mer - ri - ly. }

D. C. Search and there you'll find it; may you nev - er part. *Fine.* D. C.

3. There with true af - fec - tion let it have its sway. } Now you've found our se - cret, un - to all is giv'n.
 An - swer then its prompt - ings, all its calls o - bey. }

D. C. Love makes hap - py fac - es here and up in heaven.

"GO FORTH MY BROTHER."

19

G. W. L.
Earnestly.

G. W. LYON, Atlanta, Ga.

1. Be-hold the fields are all a-glow, The rip'ning grain is bend-ing low, The Mas-ter calls, there's work to do; Go forth, my brother, there's work for you.

2. Tho' weak your arms, or bod-y frail, Have faith, go work, and ne'er say fail, The Mas-ter calls, etc.,

3. What tho' the sheaves that you may find Be not so great as oth-ers bind? The Mas-ter calls, there's work to do; Go forth, my brother, there's work for you.

RUTH HAYNES, Eureka, Kansas. *Slowly.*

SERENADE.

S. B. MILLER.

1. Come, O, come, while moonbeams glancing Crown with beauty tow'r and tree. When the sil-ver streams are danc-ing, Dear-est maid-en, come with me.

2. Soft-ly, now the night dew's falling Min-gle with the flow'rs per-fume. And the night birds plaintive calling Sound-eth from yon leaf-y gloom.

3. Toil and care are sweet-ly sleep-ing 'Neath the midnight's dusk-y wing. I a-lone a vig-il keep-ing, To my love my songs I sing.

4. May they mingle with thy dreaming, Blend-ing all thy thoughts with mine, And the night with mag-ic seem-ing, Shall thy heart to love in-cline.

R. H. R.

FLORA.

R. H. RANDALL.

1. Where the sun-beam glanc-es On the mos-sy glade, There the zeph-yr danc-es in the cool-ing shade.

2. Hap-py chil-dren's voic-es Float-ing on the air. How the heart re-joic-es. Mu-sic ev-'ry-where.

3. Thick the ros-y blos-soms Clus-ter on the trees. Sweet the fra-grant o-dor Floats up-on the breeze.

G. W. L.

WE WILL GO.

G. W. LYON.

1. We will go in the strength of the Mas-ter, In the path He hath marked for our feet. We will fol-low the light of His

2. We will walk in the strength of the Mas-ter, In the la-bor He gives us to do. And His smile shall afford joy and

3. We will trust in the strength of the Mas-ter, We will trust His Om-nip-o-tent arm, And His pow-er shall prove all suf-

WE WILL GO—Concluded.

21

Chorus.

coun - sel, Nor shrink from the dan - ger we meet. As the Mas - ter com - mands we will go, And His

com - fort. Our souls shall their vig - or re - new. We will go, we will go, And His

fi - cient. To shield us from dan - ger and harm. As the Mas - ter com - mands we will go, And His

pres - ence our steps shall at - tend. He will guard, He will guide, He will guide And support till our journey shall end.

pres - ence our steps shall at - tend. He will guard, He will guide, And sup - port till our jour - ney shall end.

pres - ence our steps shall at - tend. He will guard, He will guide, He will guide And support till our journey shall end.

WE ARE ALL HERE. (Song of the Freedmen.)

Arr. R. H. RANDALL.

1. When Paul and Silas were bound in jail, "Do thy - seff*-a no harm," One did sing, and the other did pray, Do thy-seff - a no

2. If re-ligion was a thing that money could buy, The rich would live and the poor would die.

3. As I go down the steps of time, Do thy - seff - a no harm, I leave this sin - ful world behind, Do thy-seff - a no

4. If you get there be - fore I do, Tell them I am a com-ing too.

harm. We're all here, we're all here, Do thy-seff - a no harm; We're all here, we're all here, Do thy - seff-a no harm.

harm. We're all here, we're all here, Do thy-seff - a no harm; We're all here, we're all here, Do thy - seff-a no harm.

*Thyself

WHO WAS IT?

23

C. E. LESLIE.

Anon. *Not too fast.*

1. Who was it picked up all my chips and strewed the floor with strings and whips, And in the wash-tub sailed his ships? My broth-er, O, my broth-er.
 2. Who was it when he old-er grew to tops and mar-bles bid a - dieu, And tried but could not learn to chew? My broth-er, O, my broth-er.
 3. Who talks to me a - bout his clothes, and all my lit - tle se - crets knows, And teas-es me a - bout my beaux? My broth-er, O, my broth-er.

Who was it taught me how to skate, and set me on the ice to wait, While he went home with Cous-in Kate? My broth-er, O, my brother.
 Who does a ti - ny mus-tache wear, and oils and curls it up with care, And in the mid-dle parts his hair? My broth-er, O, my brother.
 Who is it that I love the best of all the boys in east or west, Al-though he is a per - fect pest? My broth-er, O my brother.

O, my sis-ter. You naughty, naughty boy O, my sis-ter. You naughty, naughty boy.
 O, my brother. O, my brother, You naughty, naughty boy. O, my brother. O, my brother, you naughty, naughty boy.
 O, my sis-ter. You naughty, naughty boy O, my sis-ter. You naughty, naughty boy.

DON'T LEAVE THE FARM, BOYS.

*Speak words plainly,*CHAS. EDW. POLLOCK, *Jefferson City, Mo.*

1. Come, boys, I have something to tell you, Come near, I would whisper it low; You are thinking of leaving the home - stead, Don't
 2. You talk of the mines of Aus - tral - ia, They're wealthy in gold without doubt, But ah! there is gold in the farm, boys, If
 3. The great bu - sy West has in - duce - ments, And so has the bu - si - est mart; But wealth is not made in a day, boys, Don't
 4. The farm is the saf - est and sur - est, The orchards are loaded to - day; You're as free as the air of the mount - ains, And

be in a hur - ry to go..... The cit - y has ma - ny at - trac - tions, But think of the vic - es and sins..... When
 on - ly you'll shovel it out..... The mer - can - tile trade is a hāz - zard, The goods are first high and then low..... Bet - ter
 be in a hur - ry to start..... The bank - ers and brok - ers are wealth - y, They take in their thousands or so..... Ah!
 mon - arch of all you sur - vey..... Bet - ter stay on the farm a - while long - er, Tho' the pro - fits come in rath - er slow..... Re -

DON'T LEAVE THE FARM, BOYS—Concluded.

25

once in the vor-tex of fash-ion, How soon the course downward be-gins..... Don't be in a hur-ry to go, don't go;
 risk the old farm a-while lon-ger, Don't be in a hur-ry to go..... Don't be in a hur-ry, etc.
 think of the frauds and de-cep-tions, Don't be in a hur-ry to go..... Don't be in a hur-ry, etc.
 member you've nothing to risk, boys, Don't be in a hur-ry to go..... Don't be in a hur-ry, etc.

Don't be in a hur-ry to go, don't go;

Don't be in a hur-ry to go, don't go; Bet-ter risk the old farm a-while lon-ger, Don't be in a hur-ry to go.....

go..... *Repeat Chorus for last verse.*

Don't be in a hur-ry to go, don't go; Bet-ter risk the old farm a-while lon-ger, Don't be in a hur-ry to go.....

MAUD.

C. E. LESLIE.

1. Bending downward from thy home, Canst thou stretch thy hand to me, As I'm drifting here alone, Tossed upon a rest-less sea.

2. Bending downward from thy home, Canst thou stretch thy hand to me, Cast aside the mystic veil, That doth hide thy face from me.

3. Bending downward from thy home, Lo thy spir-it face I see. Like a star a-bove the foam, Lord, I would be near to Thee.

L. A. OSBORNE.

YOUTH AND AGE.

R. H. RANDALL.

1. Youth is like a foun-tain, Crys-tal clear and free, } Ere the foun-tain chang-es to the riv-er wide.
Age is like a riv-er, Flow-ing to the sea. }
Cools the thirst-y thou-sands With its crys-tal tide.

2. Youth is like the spring-time, When the flow-ers bloom. } Ere the spring-time chang-es to the au-tumn gray.
Age is like the au-tumn, Mourn-ful as the tomb. }
Decks the earth with bless-ings And with flow-ers gay. **Fine.**

3. Youth is ev-er hope-ful Of the com-ing years. } But to meet the tri-als needs a hope-ful heart.
Age is ev-er tran-quil, Neith-er hopes nor fears. }
And a bet-ter bless-ing God could not im-part.

WHERE THE FRAGRANT LILIES BLOW.

27

NEVA PARKHILL.

E. M. LIPPITT, Brownsville, Neb.

1. Years have pass'd, sweetsister An-na, Since we laid thee down to sleep, Where the flow-ers wave a - bove thee, O'er thy slum-bers watch to keep;

2. We have miss'd thee, gen-tle sis-ter, Miss'd thy voice so soft and mild, *Cres.* And thine eyes, from out whose sweetness, *Dim.* Heaven's brightest sun-shine smiled;

3. Years are gone, sweetsis-ter An-na, Sil-ver locks are blending now, With the threads of jet and am-ber, And there's fur-rows on our brow;

Yet thy spir-it breathes a - round us, As in days of long a - go, Though thy form is low-ly ly-ing, Where the fra-grant lil-ies blow.

Yet 'tis sweet, dear, to re-mem-ber, Smiles we loved so long a - go, Though thy form is low-ly ly-ing, Where the fra-grant lil-ies blow.

We will soon be with thee, dar-ling, Where we laid thee long a - go, And our hearts, like thine, be sleep-ing, Where the fra-grant lil-ies blow.

LITTLE FEET.

Mrs. E. S. MARBLE, Paris, Me.

C. E. LESLIE.

1. Pat-ter, pat-ter, lit-tle feet, nev-er stop or stay, Mak-ing mu-sic soft and sweet thro' the live-long day.

2. Lit-tle feet are tir-ed now, want to go to rest. Safe with-in his moth-er's arms bird-ie makes his nest.

3. Ev-'ry lit-tle ti-ny step tak-en by these feet Lead you tow'rd the close of life—tow'rd the mer-cy seat.

Chorus.

Come, my dar-ling, come and rest, Safe from harm on moth-er's breast. Pit pit, pat-ter, hear the ti-ny feet.

Sleep, my ba-by; lit-tle feet Find bright dream-land their re-treat.

Rest you there in Je-sus' breast. Find you there a sweet-er rest. Pit pit, pat-ter, hear the ti-ny feet.

LITTLE FEET—Concluded.

29

Pit, pit, pat-ter, mu - sic soft and sweet, Nev-er hush the joy - ous clat-ter, Soon will cease the pit, pit, pat-ter.

Pit, pit, pat-ter, mu - sic soft and sweet, Nev-er hush the joy - ous clat-ter, Soon will cease the pit, pit, pat-ter.

The musical score for 'LITTLE FEET' is presented in three systems. Each system consists of a vocal line (soprano, alto, and tenor parts) and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Pit, pit, pat-ter, mu - sic soft and sweet, Nev-er hush the joy - ous clat-ter, Soon will cease the pit, pit, pat-ter.'

JASPER.

R. H. RANDALL.

1. Praise to God im-mor-tal praise For the love that crowns our days; Fruit-ful source of ev-'ry joy, Let Thy praise their tongues employ.

2. Flocks that whiten all the plain, Yel-low sheaves of ripen'd grain, All that Spring's refreshing hand Scatters o'er the smil-ing land.

3. Thanks to Thee, our God, we owe, Source from whence all blessings flow! And from these our soul shall raise Grateful vows and solemn praise.

The musical score for 'JASPER' is presented in three systems. Each system consists of a vocal line (soprano, alto, and tenor parts) and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: '1. Praise to God im-mor-tal praise For the love that crowns our days; Fruit-ful source of ev-'ry joy, Let Thy praise their tongues employ. 2. Flocks that whiten all the plain, Yel-low sheaves of ripen'd grain, All that Spring's refreshing hand Scatters o'er the smil-ing land. 3. Thanks to Thee, our God, we owe, Source from whence all blessings flow! And from these our soul shall raise Grateful vows and solemn praise.'

HAPPY NEW YEAR.

O. D.

R. H. RANDALL.

1. Slid-ing down the ban-is-ter. Rush-ing thro' the hall, Trip-ping o-ver chairs and stools, Laughing when they fall.

2. Ling-'ring here to snatch a kiss, There to shout a-gain, "Hap-py New Year, ev-'ry one!" Off they scam-per then.

3. Out of doors a-way they run, Hail-ing all they meet, Old and young, and rich and poor, With the greet-ing sweet.

Such a flut-ter as they make, Such a mer-ry breeze, Buz-zing through the breakfast room, Like a swarm of bees.

Ev-'ry one smiles back the wish; Ev-'ry face grows bright. Lone-ly hearts for-get their pain, In the bless-ed light.

Beam-ing from the chil-dren's eyes, And with them they say, "Hap-py New Year, ev-'ry one." Hap-py New Year's day.

MEDDLESOME TONGUES.

31

S. B. MILLER.

1. Tell your neighbor all you know, Who it was that told you so. Talk to this one and to that, Learn your sto-ry, get it pat.

2. Get the young folks in a row. Keep on talking, you know how, Ev-'ry thing that people know. They will say you told them so.

3. Keep on talk-ing; have no fear. Now they know you, far and near, Peo-ple shun you on the street. Ev - en those you love to meet.

J. McP.

ST. ELMO.

JAMES MCPHERSON.

1. To God I lift my eyes, Who rules, these worlds with mighty sway. He hears a sinner's cries. For life and strength to-day.

2. No oth-er hand can help, In time of need, in time of woe, My way-ward feet hath kept From ev-'ry earth-ly foe.

3. May He still guide me on Till I reach home—a wel - come shore. How soon life here is gone. I'll wander there no more.

FATHER, TAKE MY HAND.

C. E. LESLIE.

1. Take my hand and I will guide thee, Pil-grim thro' a wea - ry land. I will save, what-e're be-tide thee, If thou'lt on - ly take my hand.

2. Take my hand, O, child of weak-ness, Trust not to thy strength to stand. Trust me, child; my love will aid thee, If thou'lt on - ly take my hand.

3. Take my hand, and I will guide thee, Thro' this wea-ry, doubt-ing land, To the crys - tal streams of glad-ness, If thou'lt on - ly take my hand.

EMMA.

R. H. RANDALL.

1. On - ward Chris-tian sold-iers! Marching as to war, With the cross of Je - sus Go-ing on be - fore.

2. Christ, the roy - al Mas - ter Leads a - gainst the foe; For-ward in - to bat - tle See, his ban - ners go!

3. On - ward, then ye peo - ple! Join our hap - py throng. Blend with ours your voic - es In the tri - umph song.

SLEIGHING GLEE.

33

LIZZIE NEWBURY. *Accent Strong.*

E. C. NEWBURY.

1. Dash-ing thro' val-leys all covered with snow, Mer-ri-ly O, mer-ri-ly O, Leav-ing the vil-lage, to for-est we go, Mer-ri-ly, mer-ri-ly O,

2. Un-der the stars we are sleighing to-night! Mer-ri-ly O, mer-ri-ly O, Glid-ing a-long in the sil-ver-y light, Mer-ri-ly, mer-ri-ly O,

3. Chim-ing and rhym-ing in mu-sic-al glee, Mer-ri-ly O, mer-ri-ly O, Speed-ing us homeward so happy and free, Mer-ri-ly, mer-ri-ly O,

Chorus.

Mer-ri-ly, mer-ri-ly, O, mer-ri-ly, mer-ri-ly O, Mer-ri-ly, mer-ri-ly O.

Mer-ri-ly, mer-ri-ly, O, mer-ri-ly, mer-ri-ly, O, mer-ri-ly, mer-ri-ly mer-ri-ly, mer-ri-ly, Mer-ri-ly, mer-ri-ly, O.

Rev. J. D. WYCKOFF.

GRACE.

C. E. LESLIE.

1. Je sus, Sav-ior, can it be Thou hast waited at my door, Knocked and pleaded for a place In my heart so weak and poor?

2. Have I gone so far a-way Has my soul been so a-sleep That I could not hear Thy voice, Hear Thee call and wait and weep?

3. O, my Sav-ior, leave me not; En-ter now and make thy home. Waited long I know thou hast. Wait no longer, Je-sus come.

4. Come and cure me of my sin. At my ta-ble hold thy feast. Al-ways be my lov-ing friend. Always let me be thy guest.

Bishop HEBER.

HARPER.

J. R. DUNHAM.

1. Lord of mer-cy and of might, Je - sus hear and save; Mak-er, teach-er, in - fin - ite, Je - sus, hear and save.

2. Thron'd above ce-les-tial things, Je - sus hear and save; Lord of lords, and King of kings, Je - sus, hear and save.

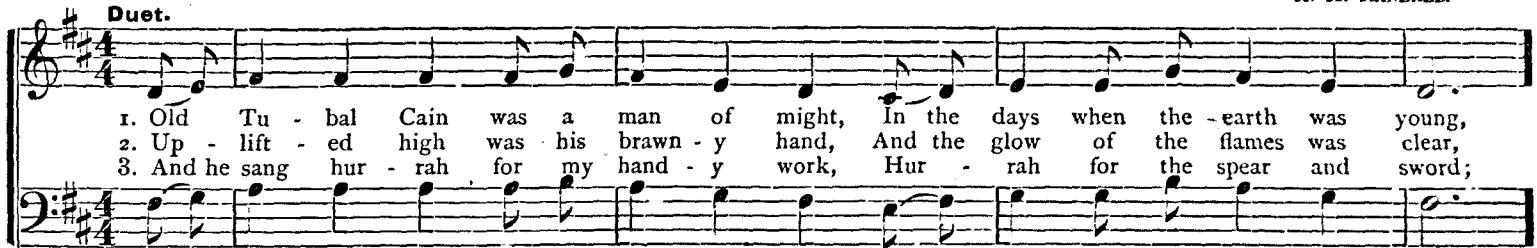
3. Judge of an-gels and of men, Je - sus hear and save; Hear us now, and hear us then, Je - sus, hear and save.

OLD TUBAL CAIN.

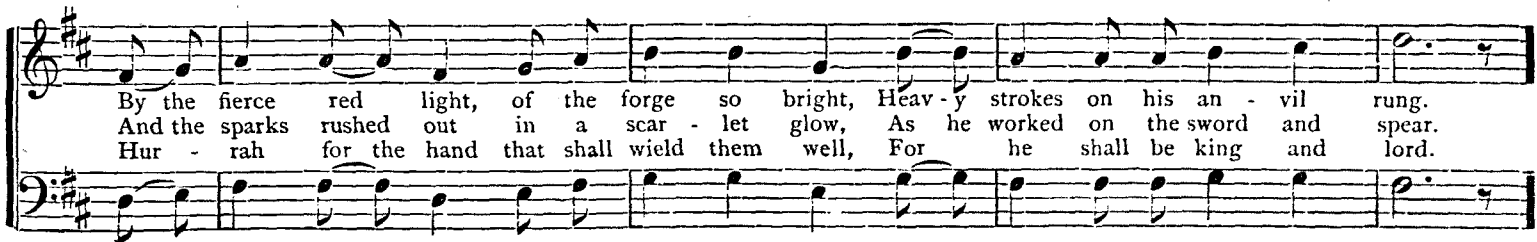
R. H. RANDALL.

35

Duet.



1. Old Tu - bal Cain was a man of might, In the days when the - earth was young,
 2. Up - lift - ed high was his brawn - y hand, And the glow of the flames was clear,
 3. And he sang hur - rah for my hand - y work, Hur - rah for the spear and sword;



By the fierce red light, of the forge so bright, Heav - y strokes on his an - vil rung.
 And the sparks rushed out in a scar - let glow, As he worked on the sword and spear.
 Hur - rah for the hand that shall wield them well, For he shall be king and lord.

Chorus.



Hur-rah, hurrah for Tubal Cain, that mighty man of old! Hur-rah, hurrah for sword and spear, he made for warriors bold.
 Hur-rah, hurrah for Tubal Cain, that mighty man of old! Hur-rah, hurrah for sword and spear, he made for warriors bold.

MYRTLE.

Key of B \flat .

R. H. RANDALL.

1. A-wake, my soul, stretch ev'ry nerve, And press with vigor on; A heav'n-ly voice demands thy zeal, A bright, immortal crown.

2. 'Tis God's all-an-i-mat-ing voice That calls thee from on high; 'Tis his own hand pre-sents the prize To thine as-pir-ing eye.

3. That prize, with peerless glories bright, Which shall new luster boast, When victor's wreath and monarch's gem Shall blend in common dust.

MARIE LUNDY DUNCAN. *Slowly and tenderly.*

EVENING PRAYER.

Rev. J. D. WYCKOFF.

1. Je-sus, tend-er Shep-herd, hear me. Bless thy lit-tle lamb to-night. Through the darkness be thou near me, Keep me safe till morn-ing light.

2. Through the day thy hand hath led me, And I thank thee for thy care. Thou hast warm'd me, clothed and fed me, List-en to my eve-ning prayer.

3. May my sins be all for-giv-en; Bless the friends I love so well. Take me, when I die, to heav-en, Hap-py there with thee to dwell.

MARCHING SONG.

37

Lively.

C. E. LESLIE.

1. Lis-ten to the children's hap - py rhyme; Grandly they are sing - ing, Marching to the mu - sic all keep time, The cho-rus now be - gin - ing:

2. See the bon-ny lass - es blush-ing roon; Troop-ing, marching, singing, With the rud-dy lad-dies all in tune, The laugh-ing mu - sic ring-ing;

3. Hap-py lit-tle bird - ies, sing a - way. Up life's hill-side climb-ing, Cheer-i-ly the childhood's sun-beams play, All through your mer-ry chim-ing:

Chorus.

Let us then our voic - es join. We'll sing to - geth - er all day long. Tra la la la la, tra la la la la. Sing-ing all day long.

Let us then our voic - es join. We'll sing to - geth - er all day long. Tra la la la la, tra la la la la. Sing-ing all day long.

WE MEET TO BID A FOND FAREWELL.

MISS FLORA MEARS.

(Dedicated to the Madison High School. 1880.)

J. H. BRAND, Madison, Wis.

1. We meet to bid a fond fare-well, To those with whom shall ev-er dwell, The pur-est thoughts of love and joy,
 2. We'll not for-get our teach-ers kind, Who trained us both in heart and mind, To shun the wrong and do the right,
Duet.
 3. We're taught the fu-ture is our own, And all its treas-ures yet un-known; And though we meet with many a frown,

Quartet.

That e-ven age can ne'er de-destroy, But ev-er in our hearts re-main, As years may come and go a-gain.
 And man-ful-ly to gain the fight, Their mem-'ry will for aye re-main, As years, etc.,
 Bright hope points on-ward to a crown, These pre-cepts we shall e'er re-tain, While years may come and go a-gain;

For last verse only.

ff A-mid these thoughts we're sad at heart, To think that we so soon must part. Fare-well, fare-well, fare-well.
Dim. And yet to-day we're sad at heart, To think that we so soon must part. Fare-well, fare-well, fare-well.
Rit p pp

SLUMBER SONG.

39

May be sung without accom.

C. E. LESLIE.

1. Sleep, O sleep, while breezes so softly are blowing; Sleep, O sleep, while streamlets so gently are flowing, Sleep, O sleep, sleep, O sleep.

2. Sleep, O sleep, while birds in the forest are singing; Sleep, O sleep, while echoes with music are ringing, Sleep, O sleep, sleep, O sleep.

3. Sleep, O sleep, while angels are watching beside thee; Sleep, O sleep, may blessings for-ev-er be-tide thee, Sleep, O sleep, sleep, O sleep.

GETHSEMANE.

JOHN MCPHERSON.

1. In dark Gethsemane, The Saviour prays a-lone; His groans, his sweat, his ag-o-ny, Are heard and seen by none.

2. A-lone in that dread hour, He must the wine-press tread, E'en they, who boasted friendship's pow'r, For-sook him all and fled.

3. "O Fath-er, if thy will, Let this cup pass from me, Al-though I am sub-mis-sive still, I bow to Heav'n's decree."

4. O why this blood-y sweat, This bit-ter ag-o-ny? Can'st thou, oh, guilt-y soul, for-get 'Twas suffered all for thee?

1. Lord we would draw near to thee, That our souls may find sweet rest, And from all our burdens free, We would dwell a-mid the blest.

2. Night and darkness o'er our souls, Now on earth is hold-ing sway; Lord we would beseech of thee, Thou wouldst make our darkness day.

3. Lord we kneel be- fore thee now, Trusting thou wilt show thy face, Pleading that our souls may see Some sweet tok-en of thy grace.

G. W. L.

FAST TO THINE ARM.

G. W. LYON.

1. Jesus my Savior, Look thou on me, Here I but wander Far, far from Thee, I am so weary, Sighing for rest. Bless me, my Savior, Come to my breast.

2. I'm but a stranger; Sadly I roam, Thro' a strange country, Far from my home. Pity my weakness, Strengthen my feet, That I may journey To rest complete.

3. Lead me, my Savior, Show me the way, That I may never Far from thee stray. I fear no danger, No rude alarm, While I am clinging Fast to Thine arm.

JESSIE.

41

R. H. R.

R. H. RANDALL.

1. The morning now is come, With ros-y rays of light; We'll gay-ly to the fields a-way, The sun is clear and bright.

2. How glad-ly on the hill, The lambkins sport and play, The lark pours forth his morning song, To greet the com-ing day.

3. The step of tim-id deer, Shakes off the sparkling dew; Both hill and dale are decked in green, The sky a-bove is blue.

BY AND BY.

SAMUEL OBER.

Fine.

D. C.

1. There's a lit-tle mis-chief mak-er That is steal-ing half our bliss. } Dash-ing from our lips the plea-sure Of the pres-ent while we sigh.
Sketching pictures in a dream-land That are nev-er seen in this,
You may know this mischief mak-er, For his name is "By and by."

2. He is sit-ting by our hearth-stones, With his sly, bewitching glance, } Ling-'ring 'mid our calm re-flec-tions, Hid-ing forms of beau-ty nigh.
Whisp'ring of the com-ing mor-row, As the so-cial hours ad-vance,
He's a smooth, de-ceil-ful fel-low, This en-chant-er, "By and by."

3. "By and by" the wind is sing-ing, "By and by" the heart re-plies } List not to the i-dle charmer; Scorn the ver-y specious lie.
But the phantom just be-fore us, Ere we grasp it, ev-er flies,
On-ly in the fan-cy liv-eth This de-ceil-er, "By and by."

OVER THAT JASPER SEA.

NEVA E. PARKHILL.

[Dedicated to my niece GRACE B. DRANKLY, Cottage Grove, Wis.]

C. E. LESLIE, April 26, 1880.

Duet. Alto.

1. O - ver the tide of that Jas - per sea, Soft - ly a sweet voice is call - ing to me; Lov - ing and tend - er, be -
 2. O - ver the tide of that Jas - per sea, Soft - ly the ac - cents are plead - ing with me; Plead - ing so gent - ly in
 Soprano.

3. O - ver the tide of that Jas - per sea, Com - eth a vis - ion of beau - ty to me; An - gels are float - ing a -

Full Chorus.

seech - ing its tone, Dear - ly be - loved, O why long - er roam? Call - ing, call - ing, yes, call - ing for me,
 mu - sic - al tones, Dear - ly be - loved, O why long - er roam? Call - ing, call - ing, etc.,
 down from the dome, Dear - ly be - loved, O why long - er roam? Call - ing, call - ing, yes, call - ing for me,

OVER THAT JASPER SEA—Concluded.

43

O - ver the tide of that Jas - per sea. Call-ing, calling, yes call-ing for me, O - ver the tide of that Jas - per sea.

m *ff*

O - ver the tide of that Jas - per sea. Call-ing, calling, yes call-ing for me, O - ver the tide of that Jas - per sea.

This musical score is for the song 'Over that Jasper Sea'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'O - ver the tide of that Jas - per sea. Call-ing, calling, yes call-ing for me, O - ver the tide of that Jas - per sea.' The piano part includes dynamic markings *m* (mezzo-forte) and *ff* (fortissimo).

PRAISE.

J. R. DUNHAM.

1. O all ye lands re - joice in God, Sing praises to his name, Let all the earth with one accord, His wondrous acts pro-claim.

2. And let his faith-ful servants tell, How by re-deem-ing love, Their souls are saved from death and hell, To share the joys above.

3. O then re-joice and shout for joy, Ye ransomed of the Lord, Be grateful, praise your sweet em-ploy, His presence your re-ward.

This musical score is for the hymn 'Praise' by J. R. Dunham. It consists of three systems, each with a vocal staff and a piano staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: '1. O all ye lands re - joice in God, Sing praises to his name, Let all the earth with one accord, His wondrous acts pro-claim. 2. And let his faith-ful servants tell, How by re-deem-ing love, Their souls are saved from death and hell, To share the joys above. 3. O then re-joice and shout for joy, Ye ransomed of the Lord, Be grateful, praise your sweet em-ploy, His presence your re-ward.'

WILL YOU COME?

C. E. L. *Allegro.*

C. E. LESLIE.

1. Will you come one and all to the lamb that was slain? Will you come to his arms and be cleansed from all stain, He in-vites you to-day, do not then stay a-way.

2. There's a work to be done, there's a cross you should bear, There's a crown to be won, there's a crown you should wear, He invites you to-day, do not then stay a-way.

3. You have friends who have gone to that hav-en of rest, Whom you promised to meet in the land of the blest, Do not then stay a-way, He in - vites you to-day.

Chorus.

Bless-ed be the Lord, He in - vites you to-day. Bless-ed be the Lord, Bless-ed be the Lord, Bless-ed be the Lord, he in - vites you to-day.

Bless-ed be the Lord, He in - vites you to-day. *f*

Bless-ed be the Lord, He in - vites you to-day Bless-ed be the Lord. Bless-ed be the Lord, Blessed be the Lord, he in - vites you to-day.

ROSE.

45

Key of E \flat .

R. H. RANDALL.

1. Birds are singing ev-'ry where, Making mu-sic in the air; All in na-ture seems to say, Let us praise the Lord to day.

2. On the hill the grass is green, Waving ver-dure there is seen; Morning beauty seems to say, Let us praise the Lord to-day.

3. Gold-en grain is wav-ing high, Making glad the reap-er's eye. Let us raise our voice and say, Praise the name of God to-day.

JOHN MCPHERSON.

MARY.

R. A. KINZIE.

Fine.

D. C.

1. Guide us, Fath-er, much we need thee, For with-out thee we are lost;
Ev - er on thy past-ures feed me, Guide me when I'm tempest tossed. } Guide us, Mas-ter, lest we per-ish, Guide us safe-ly to our home.
D. C. Where has gone the friends we cherished, And from where we'll nev-er roam.

2. Be thou near us till the mor-row, Lead us day by day a-long,
For this life's a vale of sor-row; Par-don us when we do wrong. } Guide us, etc.

3. Much we need thee when we're wea-ry, Need thee when our tri-als come;
Lifeseems here so ver-y drear-y, Take us to thy bet-ter home. } Guide us, Mas-ter, lest we per-ish, Guide us safe-ly to our home.
D. C. Where has gone the friends we cherished, And from where will nev-er roam.

SILVERY BELLS.

LIZZIE NEWBURY. *Speak words distinctly.*

E. C. NEWBURY.

1. Soft thro' the air, see the snow com-ing down, Mant-ling the mead-ow but yes - ter - day brown; Cloth-ing the earth with a

2, Gone are the flow'rets from val-ley and hill, Hushed is the mu-sic of streamlet and rill; Down in the val-ley where

3. Win-ter hath pleasures for young and the old, Vie-ing with Summer, though frost-y and cold, And of its pleas-ure there's

gar-ment of light, Rob-ing the tree-tops in sil-ver-y white, List, oh, list to the jingling of the bells, Hear the mel-o dy as

vi-o-lets grow, Naught can be seen but the beautiful snow. List, oh, list, etc.,

noth-ing ex-cels Sleighing by moonlight and jingling of bells. List, oh, list to the jingling of the bells, Hear the mel-o dy as

SILVERY BELLS—Concluded.

47

on the air it swells, Dash-ing by us, yet still the mu-sic dwells; Lis-ten to the ech-o of the sil - v'ry bells.

on the air it swells, Dash-ing by us, yet still the mu-sic dwells; Lis-ten to the ech-o of the sil - v'ry bells.

f *erra.*

Detailed description: This block contains the musical score for 'SILVERY BELLS'. It features four staves: a vocal line at the top, followed by a treble clef staff, then a bass clef staff, and a final treble clef staff at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the vocal and bass staves. The score includes dynamic markings 'f' and 'erra.'.

Educational Fourth Reader.

CHENOA.

R. H. RANDALL.

1. There's not a tint that paints the rose, Or decks the lil - y fair, Or streaks the humblest flow'r that blows, But God has placed it there.

2. There's not a star whose twinkling light Shines on the dis - tant earth, And cheers the si - lent gloom of night, But Heav-en gave it birth.

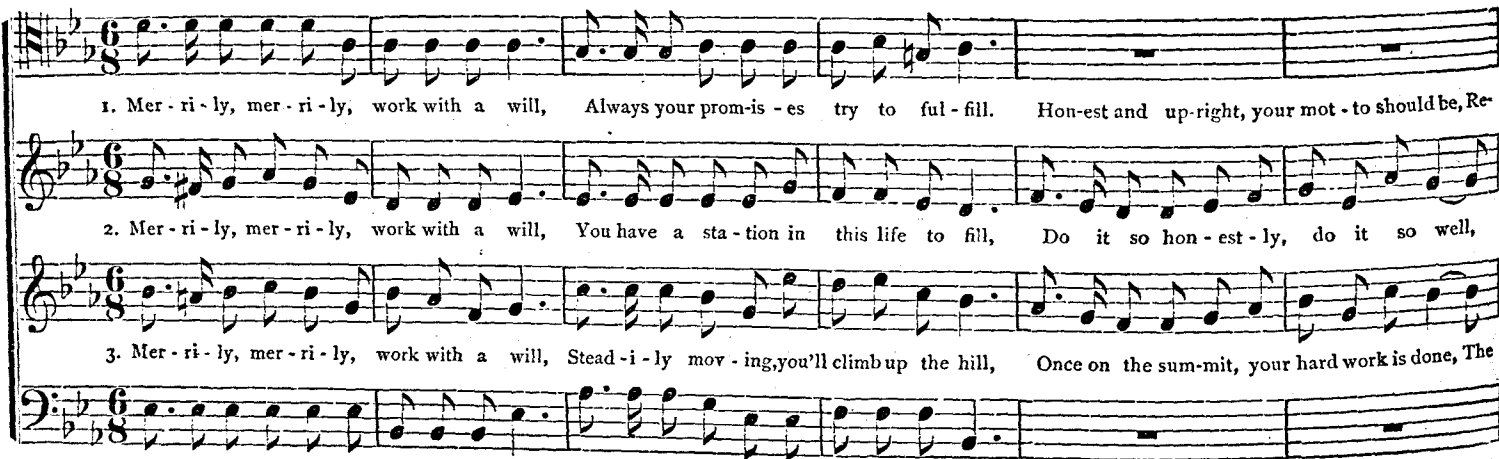
3. There's not a place in earth's vast round, In o - cean's deep, or air, Where skill and wis - dom are not found, For God is ev - 'ry - where.

Detailed description: This block contains the musical score for 'CHENOA'. It features three systems of music, each with a vocal line and a bass line. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The lyrics are written below the vocal lines. The score is for three verses of the song.

OUR MOTTO.

C. E. L.

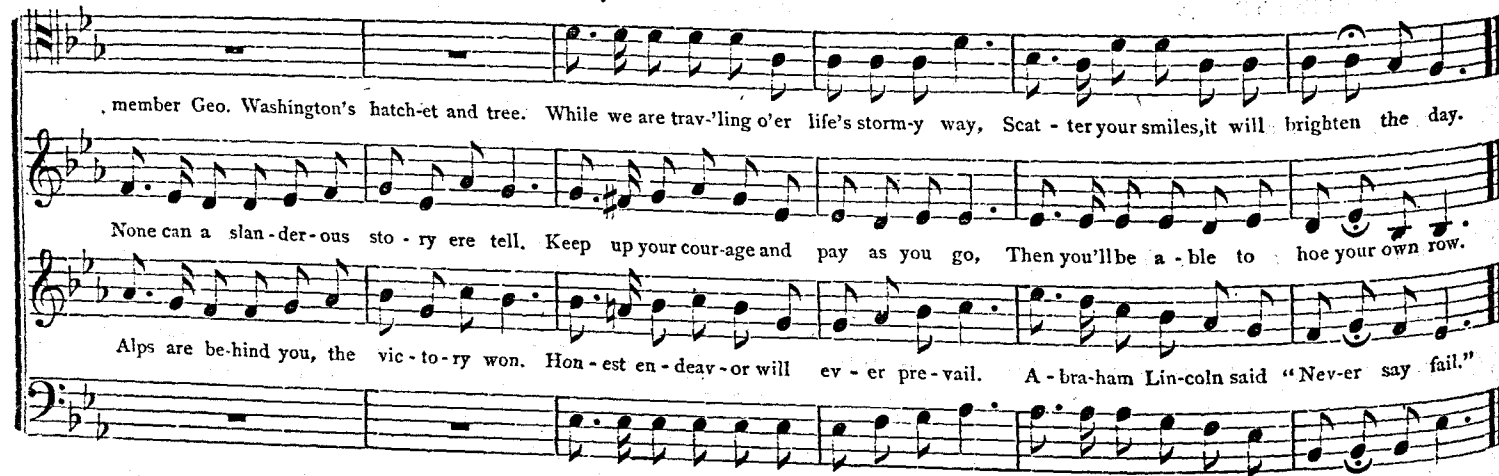
C. E. LESLIE.



1. Mer-ri-ly, mer-ri-ly, work with a will, Always your prom-is-es try to ful-fill. Hon-est and up-right, your mot-to should be, Re-

2. Mer-ri-ly, mer-ri-ly, work with a will, You have a sta-tion in this life to fill, Do it so hon-est-ly, do it so well,

3. Mer-ri-ly, mer-ri-ly, work with a will, Stead-i-ly mov-ing, you'll climb up the hill, Once on the sum-mit, your hard work is done, The



, member Geo. Washington's hatch-et and tree. While we are trav-ling o'er life's storm-y way, Scat-ter your smiles, it will brighten the day.

None can a slan-der-ous sto-ry ere tell. Keep up your cour-age and pay as you go, Then you'll be a-ble to hoe your own row.

Alps are be-hind you, the vic-to-ry won. Hon-est en-deav-or will ev-er pre-vail. A-bra-ham Lin-corn said "Nev-er say fail."

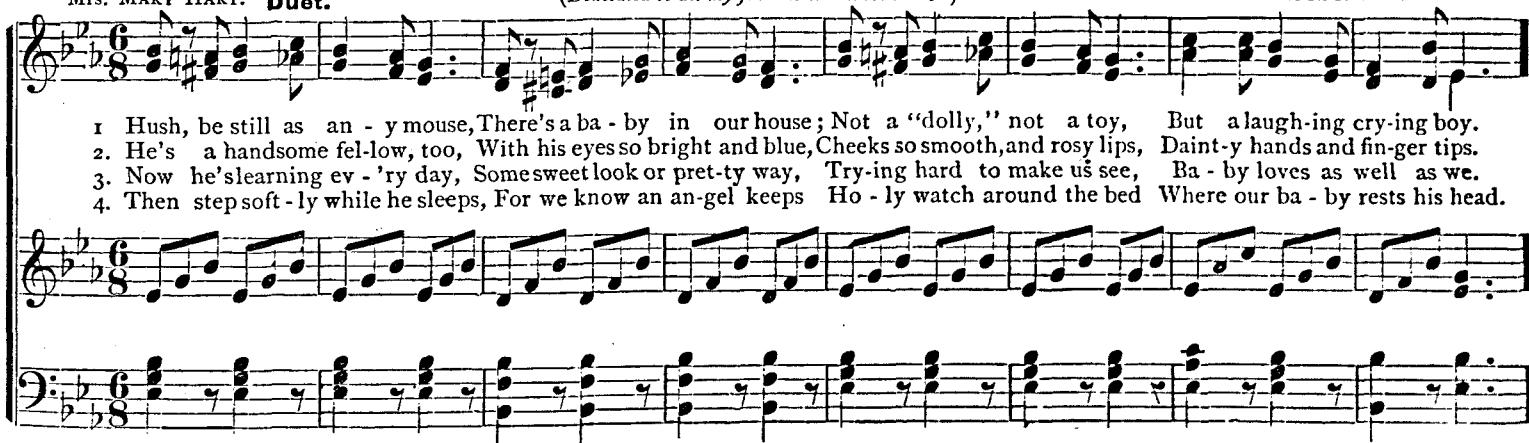
OUR BABY.

49

Mrs. MARY HART. **Duet.**

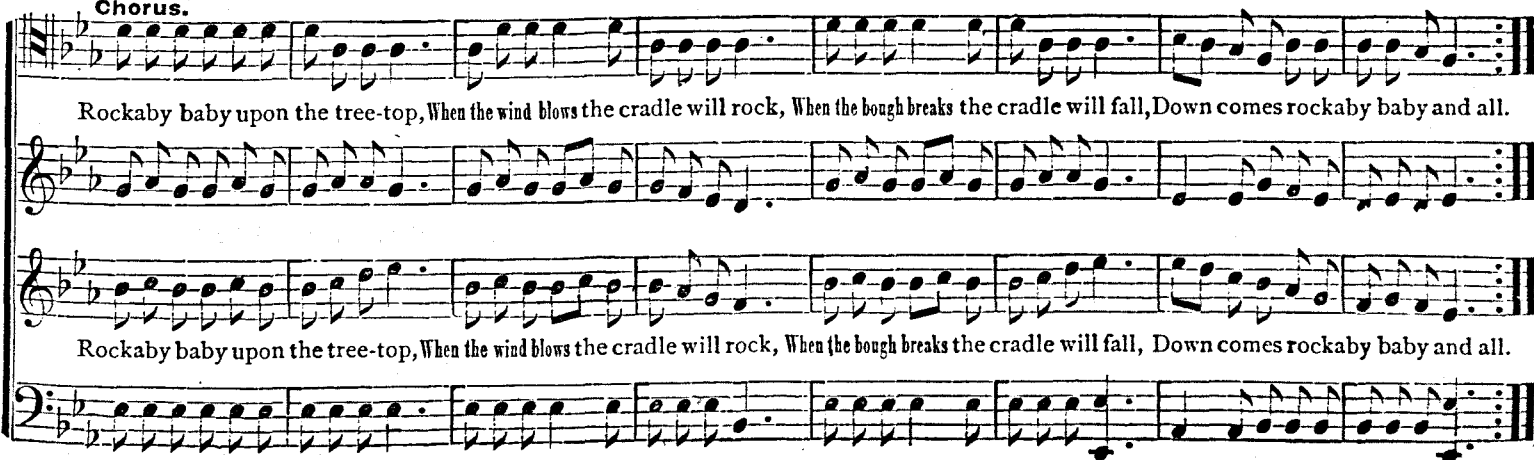
(Dedicated to all my friends who have babies.)

C. E. LESLIE.



1 Hush, be still as an - y mouse, There's a ba - by in our house; Not a "dolly," not a toy, But a laugh - ing cry - ing boy.
 2. He's a handsome fel - low, too, With his eyes so bright and blue, Cheeks so smooth, and rosy lips, Daint - y hands and fin - ger tips.
 3. Now he's learn - ing ev - 'ry day, Some sweet look or pret - ty way, Try - ing hard to make us see, Ba - by loves as well as we.
 4. Then step soft - ly while he sleeps, For we know an an - gel keeps Ho - ly watch around the bed Where our ba - by rests his head.

Chorus.



Rockaby baby upon the tree-top, When the wind blows the cradle will rock, When the bough breaks the cradle will fall, Down comes rockaby baby and all.

Rockaby baby upon the tree-top, When the wind blows the cradle will rock, When the bough breaks the cradle will fall, Down comes rockaby baby and all.

1. Tho' the paths be rough and steep, Tho' the streams be dark and deep, Tho' the tempest cloud the sky, Call on him, he will be nigh.

2. He will guide your ten-der feet, To the pastures green and sweet, By the wa-ters calm and still, He will guard from ev'-ry ill.

3. All your sins he will for-give, Je-sus died that you might live; Hear, O hear his voice to-day, Fol-low him, he is the way.

Explain Double Sharp.

EARL.

R. H. RANDALL.

1. The morning light is breaking, The darkness dis-ap-pears, The sons of earth are wak-ing, To pen-i-ten-tial tears.

2. Each breeze that sweeps the o-c-ean, Brings tid-ings from a-far, Of na-tions in com-mo-tion, Pre-pared for Zi-on's war.

3. Rich news of grace comes o'er us, In many a gen-tle shower, And bright-er scenes be-fore us, Are op'-ning ev'-ry hour.

LITTLE ZEPHYR.

51

S. H. BUNTLEY, Coleta, Ill.

D. C.

Fine.

1. Wel - come, lit - tle Zeph - yr, Wel - come here to - day, } Mak - ing sweet - est mu - sic, Cheer - ing ev - 'ry heart,
But you must not lin - ger, Go thee on thy way, }
D.C. May thy cool - ing breez - es, From us nev - er part.

2. Wel - come, lit - tle Zeph - yr, Play - ing with the flowers, } Bask - ing in the sun - beam, Laugh - ing in its light,
Bloom - ing all so love - ly, In their leaf - y bowers, }
D.C. Wak - ing with the morn - ing, Dy - ing with the night.

3. Wel - come, lit - tle Zeph - yr, Ev - er light and free, } Let thy dew - y pin - ions, Gen - tly fan my brow,
Bring - ing, kind - ly bring - ing, Hap - py thoughts to me. }
D. C. Touch the lute that slum - bers, In my win - dow now.

ROBINSON.

A. J. HARMON.

Moderato.

1. How bright this glorious morning, The storm has passed a - way, The sun - light is a - dorn - ing, The hills and mountains gray.

2. And tune - ful birds are sing - ing, The first glad notes of Spring, Their voic - essweet - ly ring - ing, 'Tis hap - pi - ness they bring.

3. Wake thou, and join the cho - rus, Oh, soul with clouds o'er cast, While glo - ry spreads be - fore us, For - get the gloom - y past.

RING, RING, MERRY CHRISTMAS BELLS

C. E. LESLIE.

1. Mer - ry Christmas bells are ring - ing, Joy - ful - ly they sound, San - ta Claus is com - ing, O'er the froz - en ground, See him now ap - proach - ing,

2. Mer - ry Christmas bells are ring - ing, Joy - ful - ly they sound, San - ta Claus is com - ing, O'er the froz - en ground, O - pen wide the door and

3. Mer - ry Christmas bells are ring - ing, Joy - ful - ly they sound, San - ta Claus is com - ing, O'er the froz - en ground, Ea - ger - ly the chil - dren

loaded down with toys, Bringing man - y good gifts To the girls and boys. Ring the mer - ry bells, Ring the mer - ry bells, Ring, ring, mer - ry Christmas bells.

let the frost king come And dis - trib - ute pres - ents Un - to ev - 'ry one.

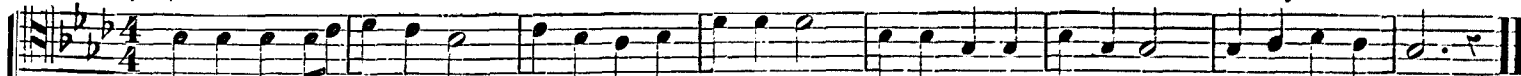
lis - ten to his voice, Hear them chant his praises; How their hearts re - joice. Ring the mer - ry bells, Ring the mer - ry bells, Ring, ring, mer - ry Christmas bells.

CYRUS.

53

J. W. WHITSITT.

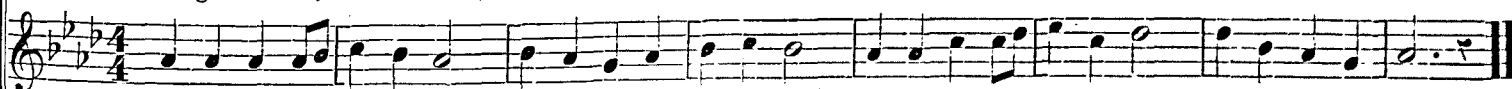
Key of A \flat .



1. Lord of mer - cy and of might, Of mankind the life and light, Maker, Teacher, In - fi - nite, Jesus hear and save.



2. Strong Cre-a-tor, Savior mild, Humbled to a lit - tle child, Captive, beaten, bound reviled, Jesus hear and save.



3. Borne a-loft on an-gel's wings, Throned above celestial things, Lord of lords and King of kings, Jesus hear and save.



OHIO.

A. R. MARTIN.



1. Be-hold the throne of grace, The promise calls us near, There Je - sus shows a smil - ing face, And waits to answer pray'r.



2. Thine im-age, Lord, be - stow, Thy presence and thy love, That we may serve thee here be - low, And reign with thee a - bove.



3. If thou these blessings give, And thou our portion be, All worldly joys we'll glad - ly leave, To find our heav'n in thee.



IDA.

FRANK WOODY.

1. Morn-ing bells are ring - ing, Call-ing us a - way, From the bed of slumber, To the light of op'ning day.

2. Na-ture's face is smil - ing, Nature's voice is glad, Why should we per-mit our souls To sor-row or be sad?

3. Gen-tle thoughts of kind - ness Should pre-vade our souls, For our Mak-er loves a spir - it eas - y or con - trol.

SONG OF THE BROOK.

R. H. RANDALL.

1. Laugh-ing, dancing, sing-ing brook, Down the hill-side flow, With a wreath of snow-y white, Toward the riv - er go;

2. And a less-on full of joy, Bright in morn-ing beams, Shin-ing as thy crest-ed waves, Like a jew - el gleams.

3. From the rough and rock-y hill, Flow-ing to the sea, With thy songs of joy and love, Thou shalt ev - er be.

SONG OF THE BROOK—Concluded.

55



Rest - less, dimpling, dash-ing brook, I have watch'd your flow, Till a something of your joy, In my heart shall glow.

And I know its joy and love, Is the thing it seems, And the glad-ness that it makes, Runs thro' all my dreams.

Thus may we from care and toil, Sing a hymn of love, Lift - ing us from grief be-low, To the joys a - bove.

Chorus.



Tra la la la la la la la la, Gliding a-long, glid-ing a-long, Tra la la la la la la la la, Singing a beau-ti-ful song.

Tra la la la la la la la la, Gliding a-long, glid-ing a-long, Tra la la la la la la la la, Singing a beau-ti-ful song.

MERRY MAY.

FRED B. BETTIS.



1. Mer-ry, mer-ry, laughing May, Grace-ful as a queen, Chas-ing A-pril show'rs a-way, Trip-ping o'er the green.



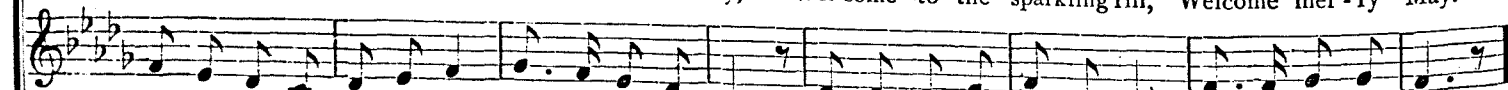
2. Buds and blossoms come with thee, Flow-ers white and blue, Light-ly danc-ing o'er the lea, Bright with pear-ly dew.



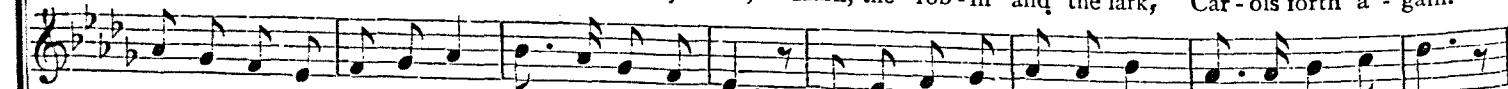
3. Stealing through the woodland shade, Soft the zephyrs creep, Glid-ing in the sun-ny glade, Where the ech-oes sleep.



Fra-grant lawn and ver-dant hill, All in cho-rus say, Wel-come to the spark-ling rill, Wel-come mer-ry May.



Drea-ry win-ter flees a-way, To his i-cy den; Hark, the rob-in and the lark, Car-ols forth a-gain.



All is love-ly, young and fair, Join the fes-tive lay, Mirth and mu-sic ev-'ry-where, Wel-come, mer-ry May.



STAY, FATHER, STAY!

57

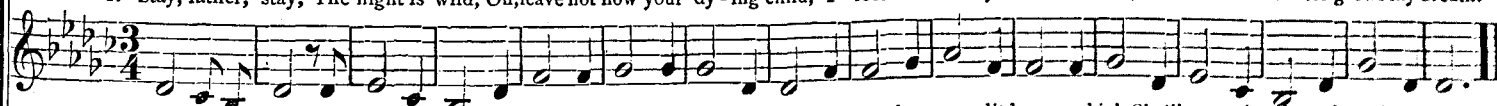
Moderato.

(Temperance Song.)

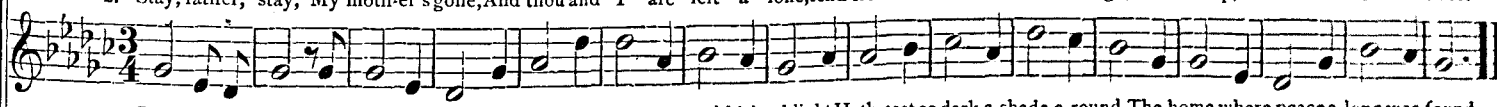
R. H. RANDALL.



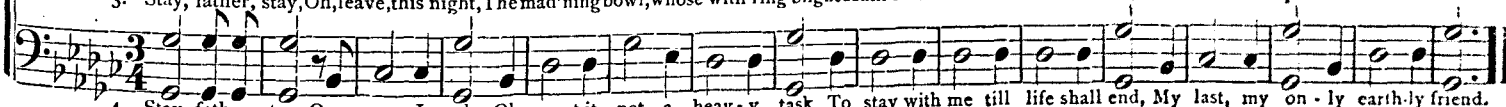
1. Stay, father, stay, The night is wild, Oh, leave not now your dy-ing child; I feel the ic - y hand of death, And short and shorter grows my breath.



2. Stay, father, stay, My moth-er's gone, And thou and I are left a - lone, And from her star - lit home on high, She'll weep, that I a - lone should die.



3. Stay, father, stay, Oh, leave, this night, The mad'ning bowl, whose with'ring blight Hath cast so dark a shade a-round, The home where peace a-lone was found.

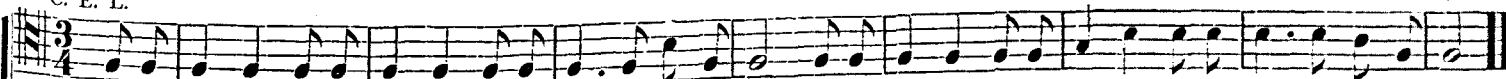


4. Stay, father, stay, Once more I ask, Oh, count it not a heav-y task To stay with me till life shall end, My last, my on - ly earth-ly friend.

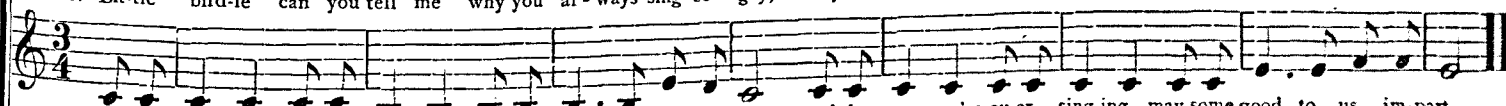
LITTLE BIRDIE.

C. E. L.

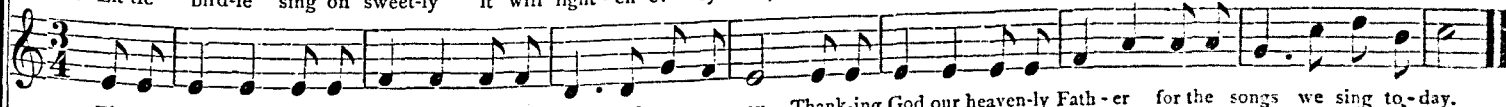
C. E. LESLIE.



1. Lit-tle bird-ie can you tell me why you al - ways sing so gay, Do you ev - er have a troub-le that you can - not sing a-way?



2. Lit-tle bird-ie sing on sweet-ly it will light - en ev - 'ry heart, And the songs you're ev - er sing-ing may some good to us im-part.



3. Then like bird-ie we should ev - er try and sing each care a - way, Thank-ing God our heav-en-ly Fath - er for the songs we sing to-day.



WORKING PEOPLE.

*Speak the words distinctly.**(To Miss KATE DEGG, Petersburg, Ill.)*

From Leslie's Anthem and Chorus Book.

1. Up ye working people, Work with power, Let no hand be feeble, Seize the hour; Idle men are sleeping, Careless of their fate,

2. Say, what brings to ruin; In - do - lence, Eating with its canker Soul and sense; He whose eyes all nature, Moving full of life,

3. Working brain and muscle, With our might, And to be pur-su-ing What is right; Battling ev'ry e - vil As we go a-long,

Chorus.

Do not imitate them, They are always late, Now's the time to work, now's the time to work, Making peace and joy and plenty to abound.

Must be up and doing, Ready for the strife.

Pressing on to duty, Thro' the crowded throng. Now's the time to work, now's the time to work, Making peace and joy and plenty to abound.

IN THE MORNING.

(Song of the Freedmen.)

59

C. E. LESLIE.

1. Don't you hear the Sav-ior ^{don't you hear him,} call - ing, ^{yes, we hear him,} Call - ing us to come to him; Yes, we hear him call-ing.

2. Don't you want to go to heav - en, ^{go to heav-en,} There to live for - ev - er - more. ^{live for ev - er} Yes, we want to go there

3. Won't you meet me there, my chil - dren, ^{won't you meet me,} Meet me in that heavenly land. ^{yes, we'll meet you,} Yes, O yes, we'll meet you.

Chorus.

I'm a gwine up there in the morning, O children, in the morning, I'm a gwine up there in the morning for to view that heavenly land.

Repeat pp.

I'm a gwine up there in the morning, O children, in the morning, I'm a gwine up there in the morning for to view that heavenly land.

WHERE IS YOUR BOY TO-NIGHT?

ROSETTA L. THOMPSON.

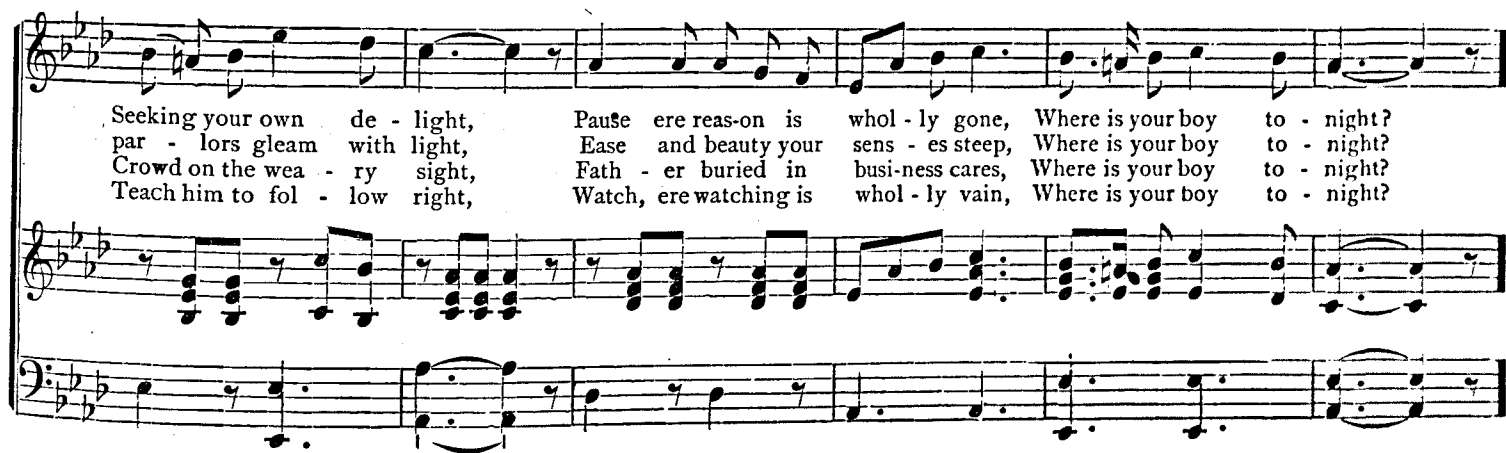
R. H. RANDALL.

1. Life is teem-ing with e - vil snares, The gates of sin are wide The ro - sy fingers of
 2. Sirens are sing-ing on ev - 'ry hand Luring the ear of youth, Gild - ed false-hood with
 3. Tempt-ing whisp-ers of roy - al spoil, Flatter the youth - ful soul Eager - ly en - ter-ing
 4. Turn his feet from e - vil paths E're they have en - tered in, Keep him un-spot-ted while

pleas-ure wave And beck-on the young in - side, Man of the world with o - pen purse,
 sil - ver notes Drowneth the voice of truth, Dain - ty la - dy in cost - ly robes, Your
 in - to life, Restive of all con - trol, Needs are many and du - ties stern,
 yet you may, Earth is so stained with sin, Ere he has learned to fol - low wrong,

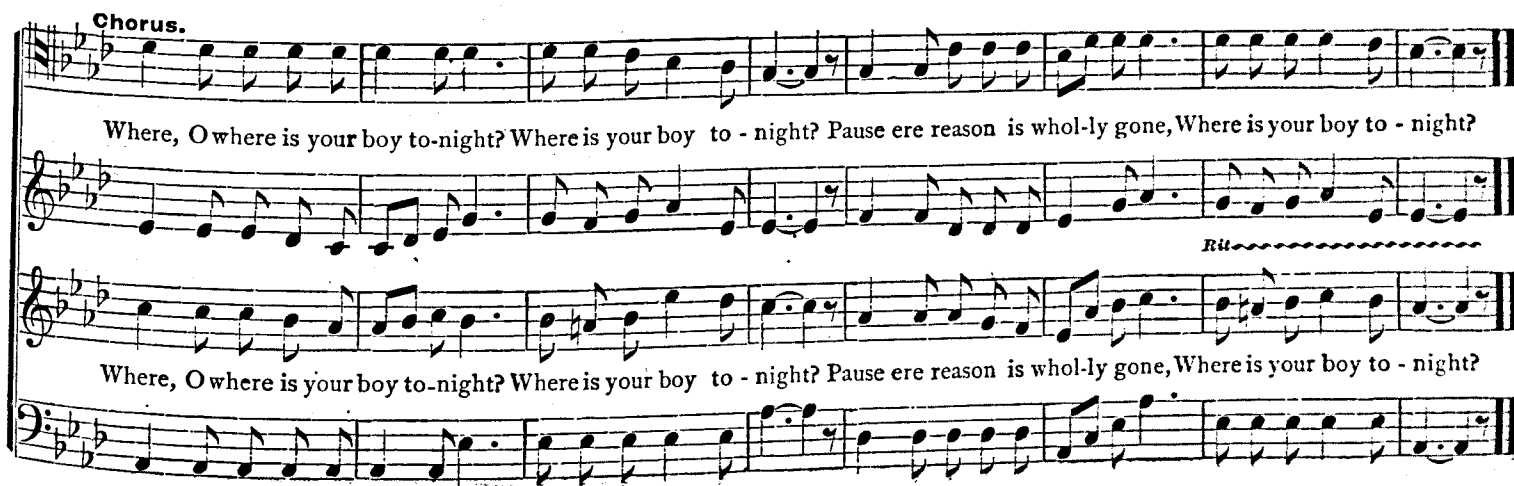
WHERE IS YOUR BOY TO-NIGHT?—Concluded.

61



Seeking your own de - light, Pause ere reas-on is whol - ly gone, Where is your boy to - night?
 par - lours gleam with light, Ease and beauty your sens - es steep, Where is your boy to - night?
 Crowd on the wea - ry sight, Fath - er buried in busi-ness cares, Where is your boy to - night?
 Teach him to fol - low right, Watch, ere watching is whol - ly vain, Where is your boy to - night?

Chorus.



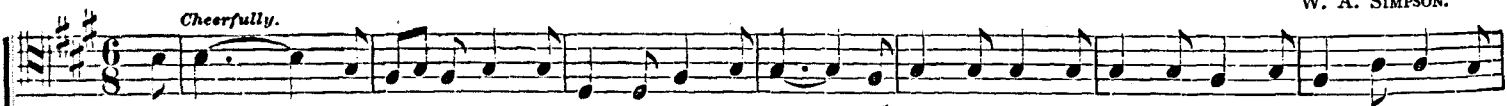
Where, O where is your boy to-night? Where is your boy to - night? Pause ere reason is whol-ly gone, Where is your boy to - night?

Rit.

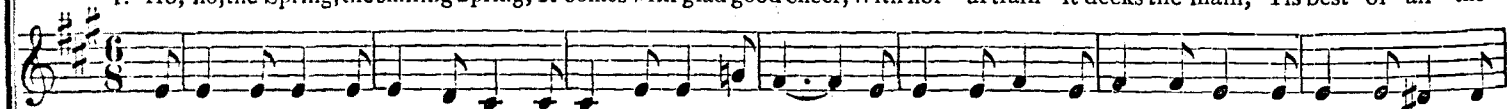
Where, O where is your boy to-night? Where is your boy to - night? Pause ere reason is whol-ly gone, Where is your boy to - night?

THE SMILING SPRING.

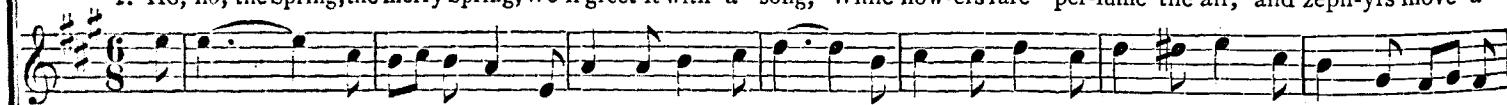
W. A. SIMPSON.

Cheerfully.

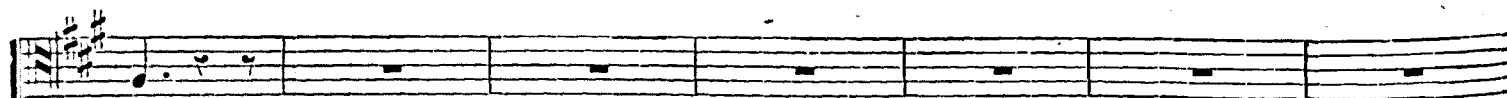
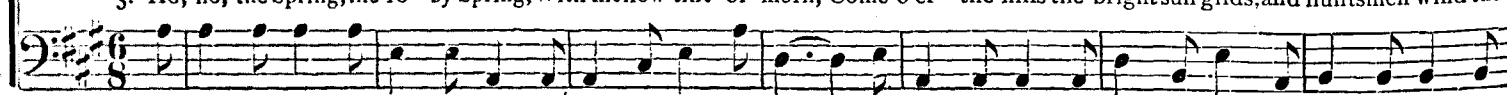
1. Ho, ho, the Spring, the smiling Spring, It comes with glad good cheer, With flor - al train it decks the main, 'Tis best of all the



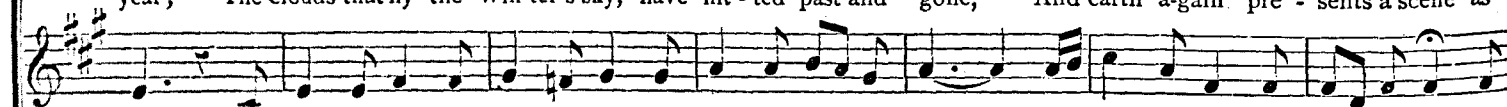
2. Ho, ho, the Spring, the merry Spring, We'll greet it with a song, While flow-ers rare per-fume the air, and zeph-yrs move a-



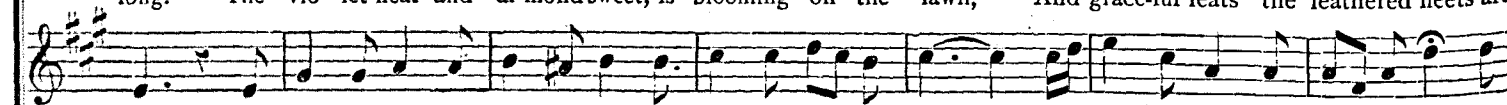
3. Ho, ho, the Spring, the ro - sy Spring, With mellow tint of morn, Come o'er the hills the bright sun gilds, and huntsmen wind the



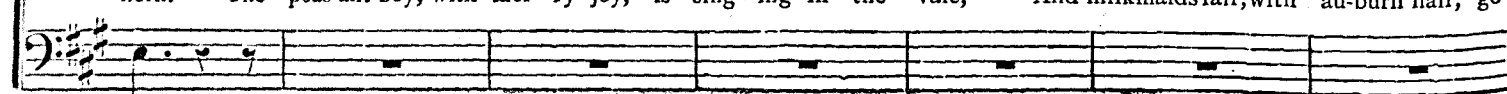
year; The clouds that fly the Win-ter's sky, have flit - ted past and gone, And earth a-gain pre - sents a scene as



long. The vio - let neat and al-mond sweet, is blooming on the lawn, And grace-ful feats the feathered fleets are



horn. The peas-ant boy, with mer-ry joy, is sing-ing in the vale, And milkmaids fair, with au-burn hair, go



THE SMILING SPRING—Concluded.

63

fair as sun shone on. Ho, ho, the Spring, the smiling Spring, it al-ways brings good cheer; With flor-al train, it comes again, 'Tis
 play-ing on the pond. Ho, ho, the Spring, etc.
 forth with shin-ing pail. Ho, ho, the Spring, the smiling Spring, it al-ways brings good cheer; With flor-al train, it comes again, 'Tis

Chorus.

best of all the year, Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, 'Tis best of all the year.
 Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, 'Tis best of all the year.
 best of all the year. Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, 'Tis best of all the year.
 Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, 'Tis best of all the year.

GOOD OLD NOAH.

C. E. LESLIE.

1. { In the days of good old Noah, Long, long a - go; When the earth was cover'd with water, Long, long a - go.
 The sky was dark a - bove, Long, long a - go; And Noah sent out a dove, Long, long a - go.

2. { The dove flew to the west, Long, long a - go; And found no place of rest, Long, long a - go.
 Noah sent it forth a - gain, Long, long a - go; A - cross the wat-ry main, Long, long a - go.

3. { It's absence was quite brief, Long, long a - go; It bro't back an ol - ive leaf, Long, long a - go.
 A third time 'twas sent forth, Long, long a - go; But the dove returned no more, Long, long a - go.

4. { Noah knew the dove had gained, Long, long a - go; A foot-ing on dry land, Long, long a - go.
 Then like father Noah shall we, Long, long a - go; All sav'd from dan-ger be, Long, long a - go.

Chorus.

Oh, what sor-row-ful times, Oh, what sor-row-ful times, Oh, what sor-row-ful times, Long, long a - go.

Oh, what sor-row-ful times, Oh, what sor-row-ful times, Oh, what sor-row-ful times, Long, long a - go.

Sing Alto as written.

FREEDOM'S BANNER.

65

R. H. R.

(Patriotic Glee.)

R. H. RANDALL.

1. A hundred years have pass'd and gone Since Freedom raised her flag on high, A thous-and years shall
pass'd and gone

2. In ev-'ry clime, on ev-'ry sea, The stars and stripes a-loft shall wave, An emblem of a
ev-'ry sea,

roll a-long, And find that ban-ner in the sky; When morning lights the east-ern shore, That ban-ner in its pride shall wave,

land that's free, A flag her sons would die to save; From north to south, from east to west, That flag pro-TECTS the rights of men,

FREEDOM'S BANNER—Continued.

And when the light of day is o'er, Shall light-en up the west-ern wave. Hur-rah! hur-rah! hur-rah! Hur rah! hur-rah! hur-rah!

f *f* *ff*

This system contains the first three staves of music. The top staff is in treble clef with a key signature of one flat. The second and third staves are in bass clef. The lyrics are written below the staves. Dynamic markings *f*, *f*, and *ff* are placed below the second and third staves respectively.

Hur-rah for the flag, for the Red, White and Blue, For the flag of the free and the brave and the true, Oh long may it wave and be

f *Dim.* *m* *p* *pp* *f* *Dim.*

This system contains the next three staves of music. The top staff is in treble clef with a key signature of one flat. The second and third staves are in bass clef. The lyrics are written below the staves. Dynamic markings *f*, *Dim.*, *m*, *p*, *pp*, *f*, and *Dim.* are placed below the second and third staves respectively.

FREEDOM'S BANNER.—Concluded.

67

seen in the sky As an emblem of faith that our land can - not die. Tra la la la la la la la

m *p* *pp*

seen in the sky As an emblem of faith that our land can - not die. Tra la la la la la la la

This musical system consists of four staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment line. The third staff is another piano accompaniment line, featuring dynamic markings *m*, *p*, and *pp*. The bottom staff is a bass line. The music is in 2/4 time and G major.

Soprano Solo Obligato.

Oh, long...may it wave...And be seen ...in the sky, As an emblem of our faith Let it wave on high. Hurrahl Hurrahl Hurrahl

Cres. *f* *ff* *Dim.*

la Hurrahl Hurrahl Hurrahl

This musical system consists of four staves. The top staff is the Soprano Solo line with lyrics. The second staff is a piano accompaniment line. The third staff is another piano accompaniment line, featuring dynamic markings *Cres.*, *f*, *ff*, and *Dim.*. The bottom staff is a bass line. The music is in 2/4 time and G major.

THE TEMPEST.

NEVA PARKHILL. *With energy.*

C. E. LESLIE.

1. What care I if the tem - pests rage, And the wind blows strong and free; If the wild waves dash, And the thunders crash,

2. What care I if a friend - ly hand Is stay'd thro' a cring - ing fear, Of the scoff and jest Of a brain-less host,

3. What care I for the friend - ly hand, When the wolf's gang from the door, If it lose its hold, When he backward prowls,

Like the break - ers of the sea. There's a strength of heart, And a strength of will, That ev - er will car - ry me through.

Who are ev - er ling'ring near, There's an in - ate sense Of an hon - est worth, That ev - er will car - ry me through.

And the hun - ger gnaw - eth sore? 'Tis the friend in need, That's the friend in - deed, And ev - er will car - ry me through.

THE TEMPEST—Concluded.

69

cres *ff*

And I laugh and sing, While the tem-pest ring, As o - ver the world I go, I go,

And I laugh and sing, At the use - less sting, As o - ver the world I go, As o - ver the world I go.....

And I laugh and sing, At the joy they bring, As o - ver the world I go, I go,

I go, And I laugh and sing, While the tempest ring, As o - ver the world I go.

As o - ver the world I go..... *cres* *ff* *dim.*

I go, And I laugh and sing, While the tempest ring, As o - ver the world I go.

OH HAIL US, YE FREE.

From "Ernani." VERDI. Accompaniment in "Opera Chorus Book."

Allegro con brio.

Oh, hail.... us, ye free! We come, The tempest, the breeze, o'er land and o'er seas, To breathe on the free at

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 6/8 time and B-flat major. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are written below the staves.

home ; Then welcome the winds, the wandering winds, That far o'er the ocean, Its storms and commotion Have sought for the free.....

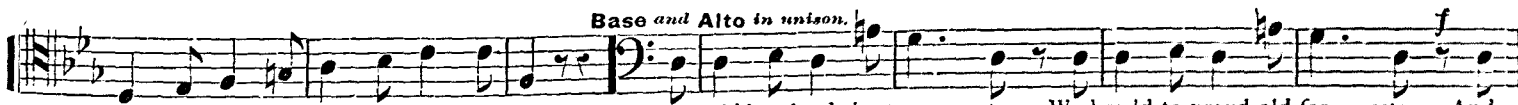
This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 6/8 time and B-flat major. The melody continues in the treble staff, and the bass staff provides harmonic support. The lyrics are written below the staves.

Soprano and Tenor in unison.

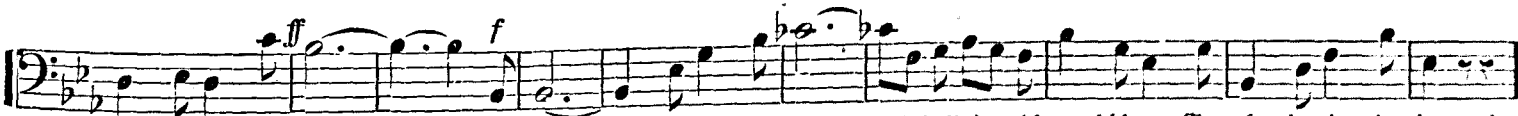


The light - nings lit our path..... with wild and lurid flame; The thunders spoke in wrath, And storm-clouds darkly came.... Where fearful

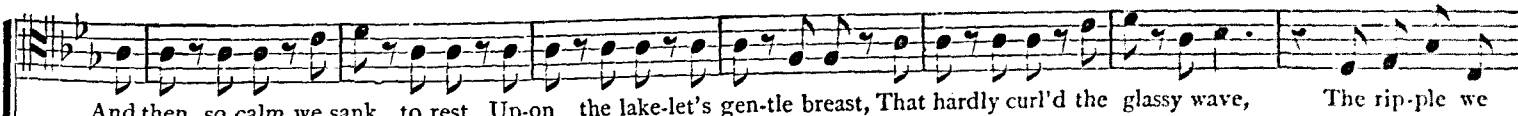
Base and Alto in unison.



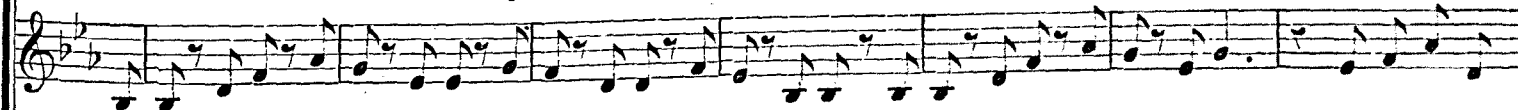
break-ers flash'd, As o'er the waves we dash'd. We rush'd to land in tem - pests, We bow'd to proud old for - ests, And



crush'd the monarch oak..... Thus on..... and on we flew.....'Till all the wide world knew, 'Twas freedom's voice that spoke.



And then so calm we sank to rest Up-on the lake-let's gen-tle breast, That hardly curl'd the glassy wave, The rip-ple we



And then so calm we sank to rest Up-on the lake-let's gen-tle breast, That hardly curl'd the glass-y wave, The rip-ple we



OH, HAIL US, YE FREE—Continued.

gave! Or if we swept tem-pest-u-ous there, Or stirr'd the wild, tu-mult-u-ous air, The bow of heav'n's ir-ra-di-ate

ff *pp*

gave! Or if we swept tem-pest-u-ous there, Or stirr'd the wild, tu-mult-u-ous air, The bow of heav'n's it-ra-di-ate

This system contains two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The key signature is one flat (B-flat). The first staff has a forte (*ff*) dynamic marking at the beginning and a piano (*pp*) dynamic marking later. The second staff has a forte (*ff*) dynamic marking at the beginning.

form A-rose and calm'd to peace the storm; Or if we swept tem-pest-u-ous there, Or stirr'd the wild tu-mult-u-ous

ff

form A-rose and calm'd to peace the storm; Or if we swept tem-pest-u-ous there, Or stirr'd the wild tu-mult-u-ous

This system contains two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The key signature is one flat (B-flat). The first staff has a forte (*ff*) dynamic marking at the beginning. The second staff has a forte (*ff*) dynamic marking at the beginning.

air, The bow of heav'n's ir-ra-di-ate form A-rose and calm'd to peace the storm; That peace and those

pp

air, The bow of heav'n's ir-ra-di-ate form A-rose and calm'd to peace the storm.

Farewell to those hours.

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third staff is another vocal line with lyrics. The fourth staff is a bass line. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first vocal line ends with a semibreve rest. The piano accompaniment consists of eighth and sixteenth notes. The second vocal line begins with a piano (*pp*) dynamic marking. The system concludes with the phrase 'Farewell to those hours.' on the bass line.

bow'rs, Yes! The storm in his rout. That peace and those bow'rs, -

We join with a shout; Yes! The storm in his rout, We join with a shout;

cres *f* *cres*

The storm in his rout. The storm in his

Yes! the storm in his rout, Farewell to those hours.

Detailed description: This block contains the second system of the musical score. It continues with four staves. The vocal lines have lyrics. The piano accompaniment includes dynamic markings: *cres* (crescendo), *f* (forte), and *cres* (crescendo). The system ends with the phrase 'Farewell to those hours.' on the bass line. The music continues with a key signature change to one flat (B-flat) and a common time signature.

OH HAIL US, YE FREE—Concluded.

Yes! The storm in his rout. The wave we climb, And

Yes! rout, The storm in his rout. The wave we climb, And

But madly glad in stormy glee, And loudly join the roll-ing sea,

thunder chime! While far we hold enchain'd and free, our march sublime, our march sublime, Our.....mardh.....sublime.....

Velocissimo to close.

thunder chime! While far we hold enchain'd and free, our march sublime, our march sublime, Our.....march.....sublime.....

LET THE HILLS AND VALES RESOUND.

75

GEO. COOPER.

(A Patriotic Song.)

BRINLEY RICHARDS.

Let the hills and vales re-sound, Ev'-ry heart with rap-ture bound.... Our flag doth fly 'neath Freedom's sky, Wake now our song!

Let the hills and vales re-sound, Ev'-ry heart with rap-ture bound.... Our flag doth fly 'neath Freedom's sky, Wake now our song!

Oh, bless our na-tive land..... Ev-er free Co-lum-bia stand! And this our mot-to be while we march a-long.....

Oh, bless our na-tive land..... Ev-er free Co-lum-bia stand! And this our mot-to be while we march a-long.....

Sires..... of old..... your fame is writ in gold.... Your her-i-tage we treas-ure, and your man-dates heed.....

Sires..... of old..... your fame is writ in gold.... Your her-i-tage we treas-ure, and your man-dates heed.....

LET THE HILLS AND VALES RESOUND—Continued.

While time..... shall last..... No stain shall e'er be cast.....To dim the light that shines above each Pa - triot.....deed,..... Let the

While time..... shall last..... No stain shall e'er be cast,.....To dim the light that shines above each Pa - triot deed,..... The

hills and vales re-sound.....Ev-'ry heart with rap - ture bound.....Our flag doth fly 'neath Freedom's sky, Wake now our song!.....Oh,

hills and vales re-sound.....Ev-'ry heart with rap - ture bound!.....Our flag doth fly 'neath Freedom's sky, Wake now our song!.....Oh,

bless our na - tive land..... Ev-er free Co-lum - bia stand! And this our mot - to be While we march a - long. Na-tive land dear

bless our na - tive land.. ever free Co-lum - bia stand! And this our mot - to be While we march a - long. Na-tive land dear

LET THE HILLS AND VALES RESOUND—Continued.

77

home, be - neath thy stars we stand, Our hearts for - e'er thy shield shall be, As in days of old, When first un-rolled, Flag of our na - tion, we
 Dear na - tive land, 'Neath thy stars we stand, ev-'ry heart for-ev - er thy shield shall be,

home, be - neath thy stars we stand, Our hearts for - e'er thy shield shall be, As in days of old, When first un-rolled, Flag of our na - tion, we

march 'neath thee, No land so sweet to thy wand'r'er's feet peace for-ev - er dwell on thy rock-bound strand; And thy
 march 'neath thee, Land of home, no home so sweet to wand'r'er's feet, peace dwell for - ev - er on thy strand; And thy

sons be true, Fair flag to you, God's blessing fall on our own dear land, The hills and vales re - sound, Let each heart with rapture bound.
 sons be true, Fair flag to you, God's blessing fall on our own dear land, The hills and vales re - sound, Let each heart with rapture bound.

LET THE HILLS AND VALES RESOUND—Concluded.

Our flag doth fly 'neath Freedom's sky, Wake now our song! Oh, bless our na-tive land... Ev-er free Co-lum-bia stand! And this our mot-to

be while we march a-long, The hills, the hills and vales resound with song, The hills and vales resound with song, resound with song....

DEAREST MAY.

FRANCIS LYNCH.

(An old and favorite Negro Melody. Will be well received in the concert room.)

JAMES POWERS.

1. Now, darkies, lis-ten to me, A sto-ry I'll re-late, It happened in the valley, In the old Car-'li-na State,
2. Old Massa give me holiday, I wish he'd give me more, I thanked him very kind-ly, As I shoved my boat from shore,
3. On the banks of the riv-er, Where the trees they hang so low, The coon among the branches play, While the mink remains below,

DEAREST MAY—Concluded.

79

'Way down in the meadow, Where I used to mow the hay, I always worked the harder when I thought of love-ly May.
 Then gent-ly down the river, With a heart so light and free, To the cottage of my dear-est May, I long so much to see.
 O there is the spot, And May, she looks so neat, Her eyes they sparkle like the stars, Her lips are red and sweet.

Chorus. *Sound the element of "t" strongly in the words "bright" and "night," and make a short pause after each word.*

O May, dear-est May, You're love-ly as the day, Your eyes so bright, They shine at night, When the moon am gone a-way.

Repeat pp.

O May, dear-est May, You're love-ly as the day, Your eyes so bright, They shine at night, When the moon am gone a-way.

THE SAILOR'S RETURN.

C. E. LESLIE, March, 1880.

O - ver the o - cean wave a ship is home-ward steer-ing; Proud-ly and grand-ly o'er the crest-ed wave 'tis near - ing,

f

O - ver the o - cean wave a ship is home-ward steer-ing; Proud-ly and grand-ly o'er the crest-ed wave 'tis near - ing,

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is a march, characterized by a steady eighth-note rhythm. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line corresponding to the second staff. A dynamic marking 'f' (forte) is placed below the first staff.

Moon - light and star-light glad-ly Her-ald her ap - pear - ing. Ea - ger to greet the loved ones Sail - or hearts now yearn.

Moon - light and star-light glad-ly Her-ald her ap - pear - ing. Ea - ger to greet the loved ones Sail - or hearts now yearn.

This system contains the next two staves of music, continuing the march. The notation and key signature remain consistent with the first system. The lyrics continue across the staves, with the first line of lyrics for the third staff and the second line for the fourth staff. The music maintains the same eighth-note rhythmic pattern.

THE SAILOR'S RETURN—Continued.

81

Solo. *Soprano with Cornet or Violin.*

Beau-ti-ful star-light jew-els the deep. Tra la la la tra la la la la Sil-ver-y moonlight ten-der-ly

Semi Staccato.

Instrument. Proudly o'er the o-cean steer-ing Grand-ly to the har-bor near-ing, Silv'ry moon-light

creep O'er the curl - ing o-cean foam. Beau-ti-ful star-light jewels the deep. Tra la la la tra la la

round her beam-ing, Gold-en star-light o'er her stream-ing, Proud-ly o'er the o-cean steer-ing, Grandly to the

round her beaming, Gold-en star-light o'er her stream-ing. Proud-ly o'er the o-cean steer-ing, Grandly to the

THE SAILOR'S RETURN—Continued.

la la. Silvery moon-light ten-der-ly creep. Tra la la la la la la la la la la la la la.

Har-bor near-ing. Silv'-ry moon-light round her beaming. Gold - en star - light stream-ing.

Har-bor near-ing. Silv'ry moon-light round her beaming. Gold - en star - light stream-ing.

Cheerfully.

Storms are o-ver, and the land in sight. Calm-ly glide we o'er the waves to-night. When the morn-ing sun a-

THE SAILOR'S RETURN—Continued.

83

Quartet.

Then we'll clasp the dear ones to our breast.

ris - es bright we'll greet the hills of home, hap - py home.

Then we'll clasp the dear ones to our breast.

There in har-mo-ny and peace to rest, Where we'll find ourselves a welcome guest, And nev - er, nev-er more will roam.

There in har-mo-ny and peace to rest, Where we'll find ourselves a welcome guest, And nev - er, nev-er more will roam.

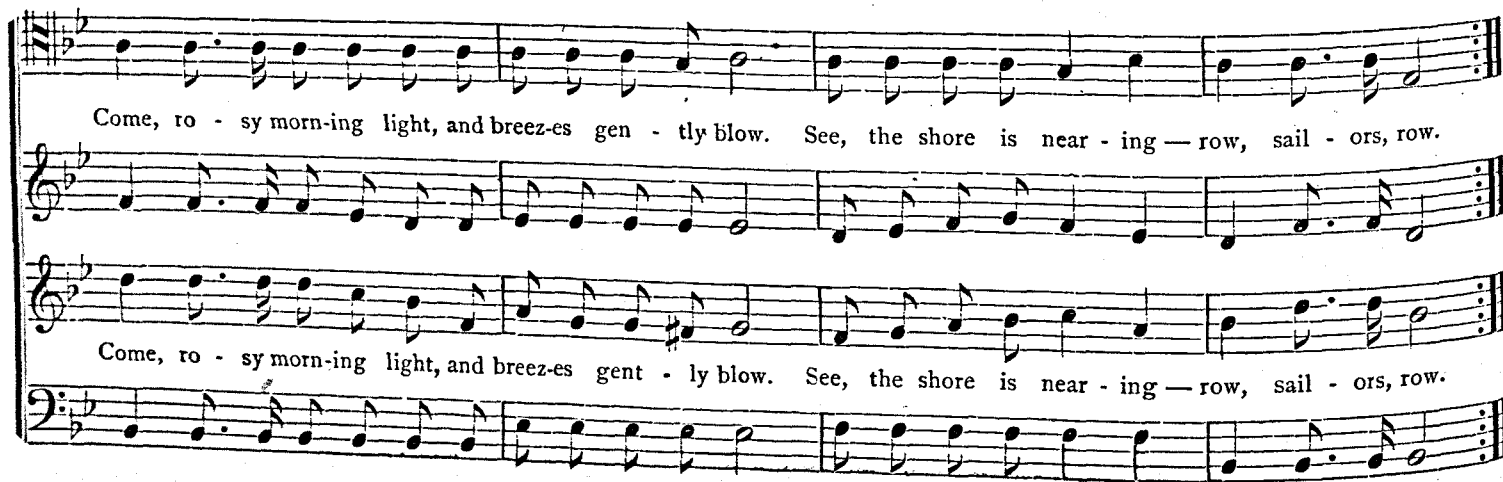
THE SAILOR'S RETURN—Concluded.

Full Chorus.



Blow gent - ly, blow, ye winds of heav - en, fresh and fair, Guide us to loved ones who are wait-ing us there.

Blow gent - ly, blow, ye winds of heav - en, fresh and fair, Guide us to loved ones who are wait-ing us there.



Come, ro - sy morn-ing light, and breez-es gen - tly blow. See, the shore is near - ing — row, sail - ors, row.

Come, ro - sy morn-ing light, and breez-es gent - ly blow. See, the shore is near - ing — row, sail - ors, row.

A HOME ON THE DEEP.

85

R. H. R.

R. H. RANDALL.

1. We're floating on the wave of the boundless deep, And hap-py are the hearts of all, While dashing up the spray of the

2. The rip-ple of the waves on the sun-lit sea, As mer-ri-ly we glide a-long, Falls soft on the ear in a

salt sea brine; We list-en to the sea birds call. Oh, mer-ry are the hearts of our jol-ly crew And

ca-dence sweet, Like mu-sic of a low sweet song. The mon-arch of the sea in his cor-al caves Grows

A HOME ON THE DEEP—Continued.

mer-ry is the laugh so free. O, sing of a home on the heav-ing deep, Of a home on the dark blue sea.

cres. *f*

mer-ry with his laugh so free. O, sing of a home on the heav-ing deep, Of a home on the dark blue sea.

This system contains four staves of music. The first staff is the vocal melody, followed by three piano accompaniment staves. The lyrics are written below the vocal staff. Dynamic markings 'cres.' and 'f' are present below the piano staves.

O sing, O sing of the heav-ing deep, Of the dark, of the dark blue sea, 'Tis the home, 'tis the home Where I

O sing of the heav-ing deep, Of the dark..... blue sea, 'Tis the home

O sing, O sing of the heav-ing deep, Of the dark, of the dark blue sea, 'Tis the home, 'tis the home Where I

This system contains four staves of music. The first staff is the vocal melody, followed by three piano accompaniment staves. The lyrics are written below the vocal staff. Ellipses are used in the lyrics to indicate a continuation of the melody.

A HOME ON THE DEEP—Concluded.

87

love to dwell, 'Tis the home, 'tis the home of the free. O sing, O sing of the heav - ing deep. Of the

O sing

love to dwell, 'Tis the home, 'tis the home of the free. O sing, of the heav - ing deep. Of the

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with one flat (B-flat). The music features a melody with eighth and sixteenth notes, and a bass line with chords and single notes. The lyrics are written below the staves, with some words appearing on both staves.

dark, of the dark blue sea; 'Tis the home, 'tis the home where I love to dwell, 'Tis the home, 'tis the home of the free.

of the dark 'tis the home

dark, blue sea; 'Tis the home, where I love to dwell, 'Tis the home, 'tis the home of the free.

This system contains the next two staves of the musical score. It continues the melody and bass line from the first system. The lyrics are written below the staves, with some words appearing on both staves. The system concludes with a double bar line.

DON'T GO OUT TO-NIGHT, MY DARLING.

C. E. L.

(A faithful wife's pleadings to her drunken husband.)

C. E. LESLIE.

1. Don't go out to-night, my dar - ling, Do not leave me here a - lone, Stay at home with me, my dar - ling,
 2. O my darling, do not leave me, For my heart is fill'd with fear, Stay at home to-night, my dar - ling,
 3. Hear the tread of heavy foot - steps, Hear that rap up-on the door, They have bro't me home my hus - band,

I am lone-ly when you're gone, Tho' the wine-cup may be tempt - ing, And your friends are full of glee.....
 Let me feel your presence near; O my God, he's gone and left me, With a curse up-on his lips.....
 There he lays up-on the floor, No ca-ress of mine can wake him, All he craves is rum, more rum.....

rit. I will do my best to cheer you, Dar - ling, won't you stay with me? Don't go out to-night, my dar - ling,
 Who can tell how much I suf - fer From the accurs'd cup he drinks! All have faded one by one.
 And the fondest hopes I cher - ished, All have faded one by one.

Quartet.

Don't go out to-night, my dar - ling, do not go,

DON'T GO OUT TO-NIGHT, MY DARLING—Concluded.

89

Cres. *rit.* *dim.*

Do not leave me here a-lone, All a-lone, Stay at home to-night, my dar - ling, I am lonely when you're gone.

Do not leave me here a-lone, All a-lone, Stay at home to-night, my darling, Stay at home, I am lonely when you're gone.

THE GRACIOUS CALL.

J. D. W.

Legato—not too fast.

("Come unto me."—Mat. xi: 28.)

Rev. J. D. WYCKOFF.

1. Mes - sen - gers call thee, Broth - er, to - day, Art thou still wait - ing, Christ to o - bey?
 2. Turn from thy sin - ning, Je - sus is near, Pa - tient - ly call - ing, Wilt thou not hear?

3. See him, so kind - ly Wait ing for thee, Ten - der - ly plead - ing, "Come un - to me,
 4. Yes, I will take thee, Sav - ior just now, Here at thy mer - cy - seat, I will bow,

Mo - ments are wast - ing, Soon they will be Wast - ed for - ev - er, Will you not flee?
 Come, while he wait - eth, Do not de - lay, Joy - ful - ly take Sal - va - tion to - day.

I am thy Sav - ior, Turn not a - way, Give up your heart, And give it to - day."
 Take me, my Mas - ter, Make me all thine, Hence - forth, for - ev - er, Thou shalt be mine.

MERRILY ON WE BOUND.

LADNAR.

1. O swift we go, As winds can blow, Our hearts are light and gay, O'er hill and plain, With might and main, We speed up-on our way.

2. The track is white, The moon is bright, Our steeds are fresh and fleet, And jing-ling bells, The cadence swells, With mu-sic clear and sweet.

3. The night is clear, The stars ap-pear, Like dia-monds in the sky, Our hearts keep time, In joy-ful rhyme. As o'er the track we fly.

With laugh and song, We glide a-long, While moonbeams sparkle round, All fac-es bright, With pure de-light, As mer-ri-ly on we bound.

With laugh and song, We glide a-long, While moonbeams sparkle round, All fac-es bright, With pure de-light, As mer-ri-ly on we bound.

MERRILY ON WE BOUND—Concluded.

91

As mer-ri-ly,mer-ri-ly, mer-ri-ly on, As mer-ri-ly on we bound, As mer-ri-ly,mer-ri-ly, mer-ri-ly on, As mer-ri-ly on we bound.

As mer-ri-ly,mer-ri-ly on..... we bound, As mer-ri-ly,mer-ri-ly, on..... As mer-ri-ly on we bound.

As mer-ri-ly,mer-ri-ly, mer-ri-ly on, As mer-ri-ly on we bound, As mer-ri-ly,mer-ri-ly, mer-ri-ly on, As mer-ri-ly on we bound.

Observe holds and small notes on the repeat only.

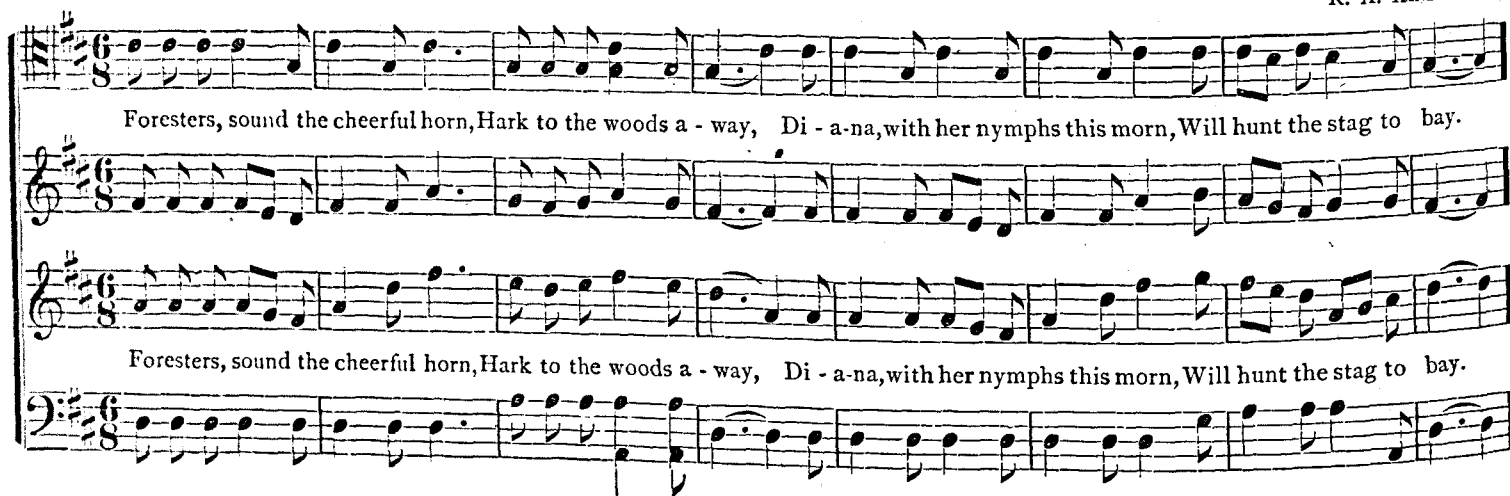
As mer-ri-ly,mer-ri-ly, mer-ri-ly,mer-ri-ly, mer-ri-ly on we bound, As mer-ri-ly,mer-ri-ly, mer-ri-ly,mer-ri-ly, mer-ri-ly on we bound.

f *Cres.* *f* *Cres.*

As mer-ri-ly,mer-ri-ly, mer-ri-ly,mer-ri-ly, mer-ri-ly on we bound. As mer-ri-ly,mer-ri-ly, mer-ri-ly,mer-ri-ly, mer-ri-ly on we bound.

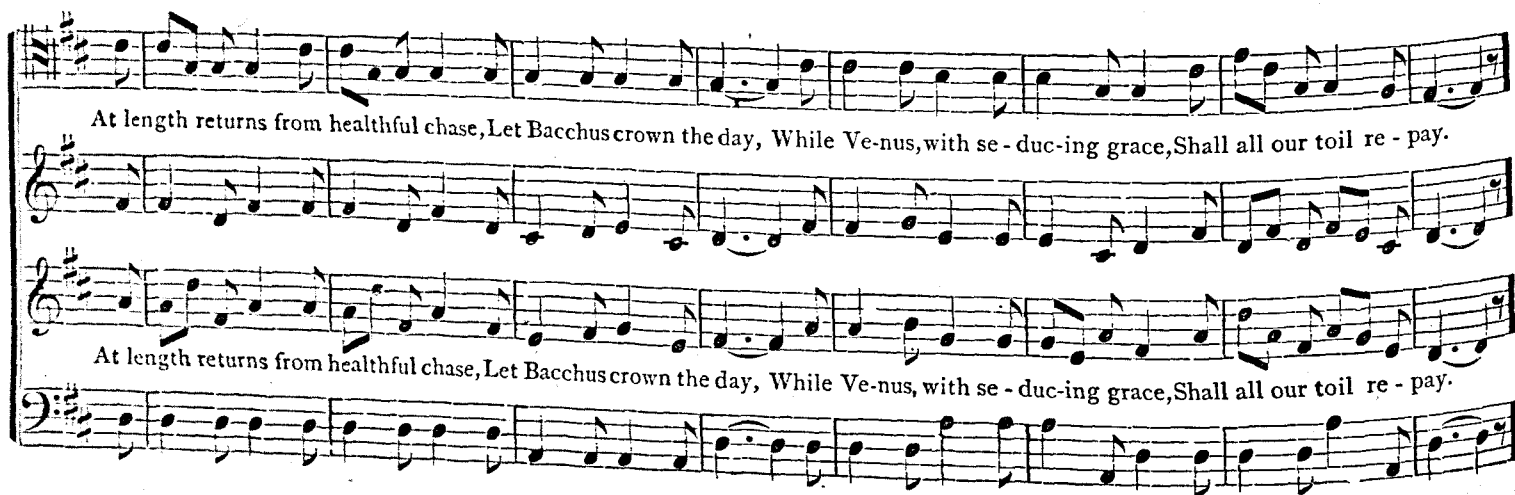
FORESTERS, SOUND THE CHEERFUL HORN.

R. A. KINZIE.



Foresters, sound the cheerful horn, Hark to the woods a - way, Di - a-na, with her nymphs this morn, Will hunt the stag to bay.

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves.



At length returns from healthful chase, Let Bacchus crown the day, While Ve-nus, with se - duc-ing grace, Shall all our toil re - pay.

This system contains three staves of music, continuing the melody and accompaniment from the first system. The lyrics are written below the staves.

FORESTERS, SOUND THE CHEERFUL HORN—Continued.

93

Foresters, sound the cheerful horn, Hark, to the woods a-way, a-way, Di-an-a, with her nymphs this morn, Will

Bugle.

Foresters, sound the cheerful horn, Hark, to the woods a-way, a-way, Di-an-a, with her nymphs this morn. Will

This system contains three staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The music is in 2/4 time and G major. The lyrics are: 'Foresters, sound the cheerful horn, Hark, to the woods a-way, a-way, Di-an-a, with her nymphs this morn, Will'. The word 'Bugle.' is written above the third staff.

hunt the stag to bay. Foresters sound the cheerful horn. Foresters sound the cheer-ful horn.

Bugle.

hunt the stag to bay. Foresters sound the cheerful horn. Foresters sound the cheer-ful horn.

This system contains three staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The music is in 2/4 time and G major. The lyrics are: 'hunt the stag to bay. Foresters sound the cheerful horn. Foresters sound the cheer-ful horn.'. The word 'Bugle.' is written above the second staff.

FORESTERS, SOUND THE CHEERFUL HORN—Continued.

Hark! hark! hark! hark! To the woods a-way, a - way;

Bagle. *Cres.* *Faster.*

Hark! hark! hark! hark! To the woods a - way, a - way; Hark! to the woods-

Hark! hark! hark! hark!

Hark! to the woods a - way..... For-est-ers sound the cheerful horn, Di - an - a with her

Cres. *f*

Hark! to the woods a - way.....

f *Cres.* *f*

way..... For-est-ers sound the cheerful horn, Di - an - a with her

Hark! to the woods a - way.....

FORESTERS, SOUND THE CHEERFUL HORN—Concluded.

95



nymphs this morn, will hunt the stag to bay, Will hunt the stag to bay. A-way, a-way, a-way, a-way, A-

nymphs this morn, will hunt the stag to bay, Will hunt the stag to bay. A-way, a-way, a-way, a-way, A-



way..... a-way Will hunt the stag to bay, A-way, a-way to-day, A-way, a-way to-day.

way..... a-way Will hunt the stag to bay, A-way, a-way to-day, A-way, a-way to-day.

BLAME YOURSELF IF YOU'RE SOLD.

R. H. R.

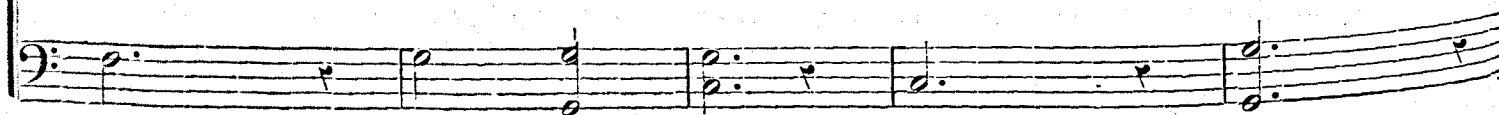
R. H. RANDALL.



1. O this world of ours is a ver-y queer place, And the peo-ple all find it so, For you nev-er can tell what a
 2. I re-mem-ber well of a ver-y nice girl, And a fel-low she met one day, For he fell in love at the
 3. O the ways by which we are ma-n-y times sold, Are so com-ic-al, strange and queer, As to make us a mark for the

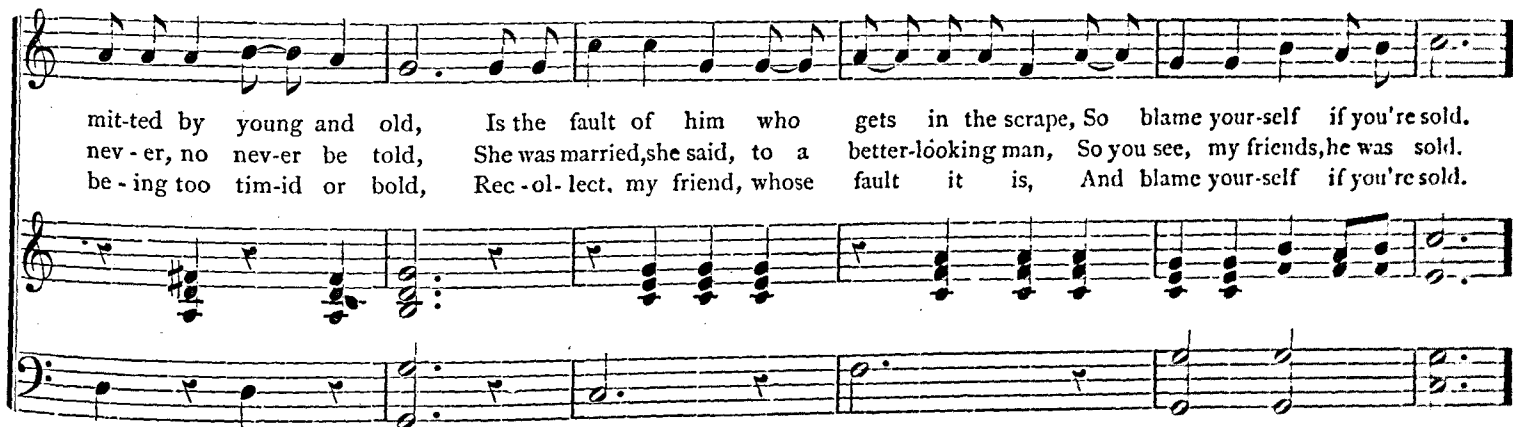


day may bring forth, And the fu-ture no man can know, And the ma-n-y mis-takes of a com-ic-al kind, Com-
 ver-y first glance, And want-ed to marry straight way, But the sor-row and grief that he suf-fer'd that day, Should
 lov-ers of fun, And we have a just cause to fear, But if ev-er you get in-to an-y such scrape, By



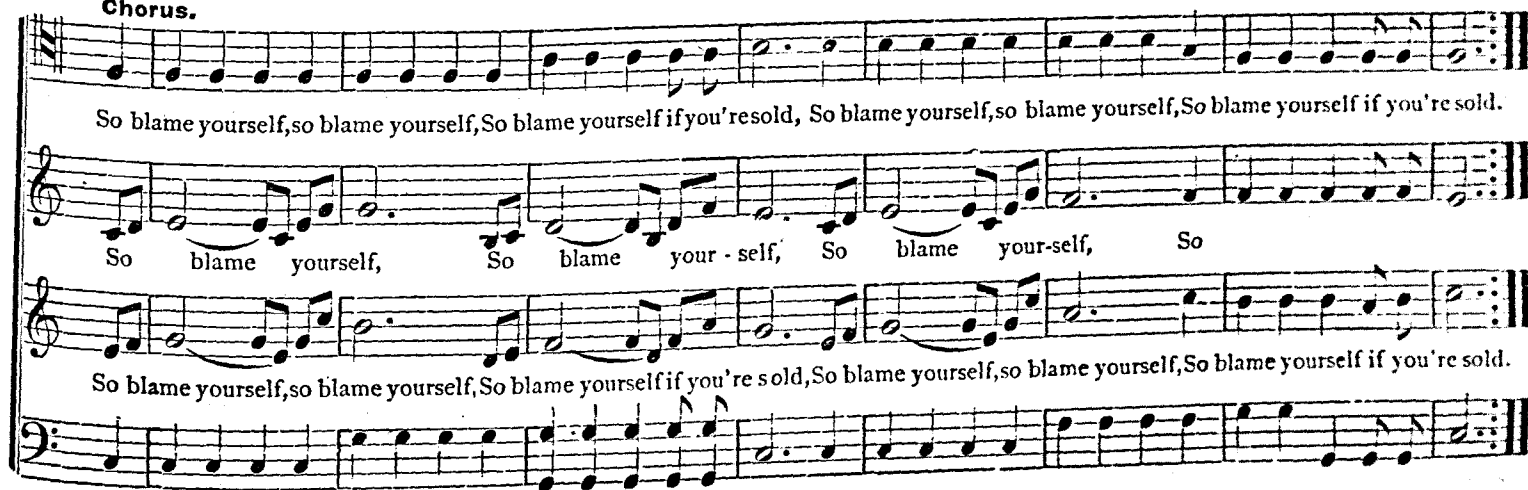
BLAME YOURSELF IF YOU'RE SOLD—Concluded.

31



mit-ted by young and old, Is the fault of him who gets in the scrape, So blame your-self if you're sold.
 nev-er, no nev-er be told, She was married, she said, to a better-look-ing man, So you see, my friends, he was sold.
 be-ing too tim-id or bold, Rec-ol-lect, my friend, whose fault it is, And blame your-self if you're sold.

Chorus.



So blame yourself, so blame yourself, So blame yourself if you're sold, So blame yourself, so blame yourself, So blame yourself if you're sold.

So blame yourself, So blame your-self, So blame your-self, So

So blame yourself, so blame yourself, So blame yourself if you're sold, So blame yourself, so blame yourself, So blame yourself if you're sold.

COME, BROTHERS, SISTERS, TUNE THE LAY.

Arr. from a Tyrolien air.

1. Come, broth-ers, sis-ters, tune the lay, Come, brothers, tune the lay, For all who can must sing to-day; Come, all ye

2. Now I with pri - mo start, I'll take the Bas-so part; The rest will try their cho - ral art. Now you, sir,

3. So far there's noth - ing wrong, So far there's nothing wrong, For - ev - er live the soul of song! Let all the

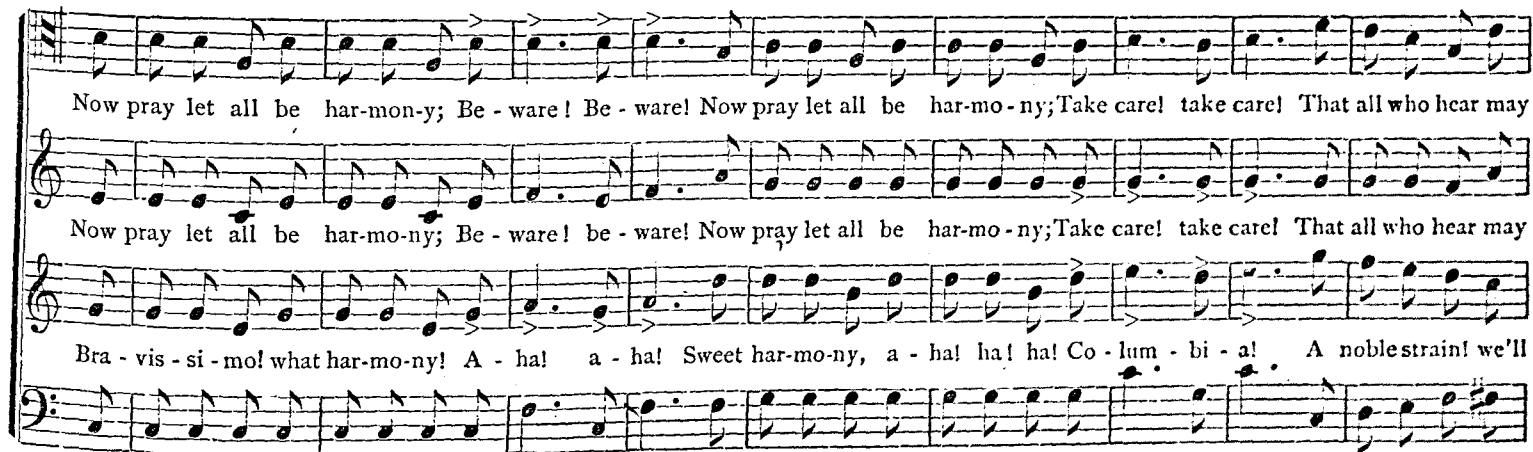
mer-ry sons of song, ye mer-ry sons of song, Now here at Flo - ra's sum-mons throng, Now here at Flo - ra's sum-mons throng.

mind what you're about, Mind, mind what you're about; Keep time, or else you'll all be out, Keep time, or else you'll all be out!

pleas-ing burthen share; Let all the burthen share, And mu-sic's glo - rious praise de-clare, And mu-sic's glo - rious praise de-clare.

COME, BROTHERS SISTERS TUNE THE LAY—Concluded.

99



Now pray let all be har-mon-y; Be - ware! Be - ware! Now pray let all be har-mo - ny; Take care! take care! That all who hear may

Now pray let all be har-mo - ny; Be - ware! be - ware! Now pray let all be har-mo - ny; Take care! take care! That all who hear may

Bra - vis - si - mo! what har-mo - ny! A - ha! a - ha! Sweet har-mo - ny, a - ha! ha! ha! Co - lum - bi - a! A noble strain! we'll

Repeat pp.



praise the strain a - gain, and yet a - gain. Tra la la, tra la la, tra la la la la la la, Tra la la, Tra la la, Tra la la la la.

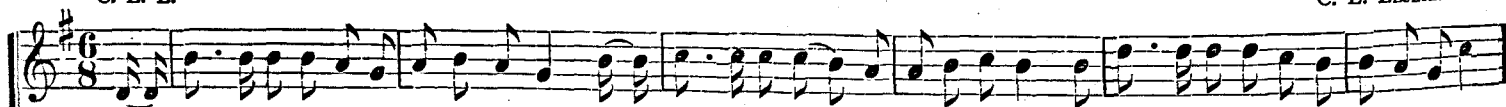
praise the strain a - gain, and yet a - gain. Tra la la, tra la la, tra la la la la la la, Tra la la, Tra la la, Tra la la la la.

have it yet a - gain, and yet a - gain. Bra - vo all! Bravo all! Tra la la la la la la, Tra la la, Tra la la, Tra la la la la.

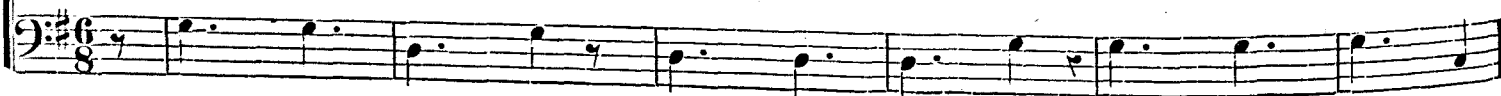
STAND BY YOUR FRIEND.

C. E. L.

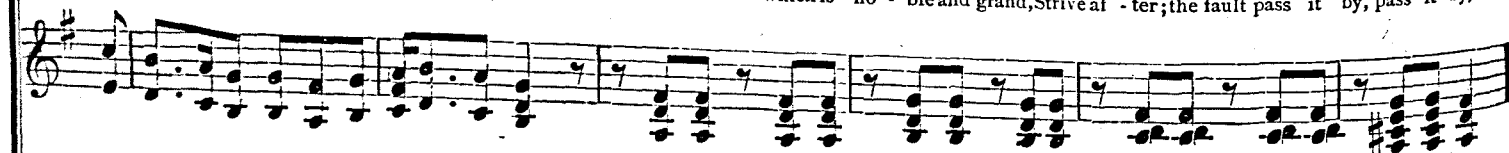
C. E. LESLIE.



1. Some peo - ple are al-ways so good to your face, You can't say a word but it's in the right place, You speak of a friend as he pass-es that way,
 2. If a soul in this world you would really be-friend, Their char - ac-ter, fortune, and good name defend, Re-mem - ber that let the world wag as it will,
 3. If a fault in this world he be found to pos-sess, For the fault in its self, think of him no less, Re-mem - ber his qual-i-ties, good-ly and rare,



Be sure he will hear it the very next day, Be-ware of such friendship, 'Tis not the true blue, Now, I wouldn't trust him, I wouldn't, would you?
 If true to your friend, you will stand by him still, In sick-ness or health, let your trust be the same, Prove friend-ly in deed, as well as in name;
 With which the one fault will but light-ly compare, That part of his life which is no - ble and grand, Strive af - ter; the fault pass it by, pass it by;



STAND BY YOUR FRIEND—Concluded.

101

Chorus.

Stand by the man whom you know is your friend,

To steal from his pock-et would be less dis-grace, Than say what you dare not be-fore a man's face.
If pros-per-ous smil-ing his path-way il-lume, Stand read-y to cheer in ad-ver-si-ty's gloom.
Were this but the mot-to of 'ev-'ry man's life, For ev-er a dieu un-to en-vy and strife.

Stand by the man whom you know is your friend,

Fight for his hon-or, his good name de-fend, Sland'rous tongues would his hon-or o'er throw, You should defend him wher-ev-er you go.

Fight for his hon-or, his good name de-fend, Sland'rous tongues would his hon-or o'er throw, You should defend him wher-ev-er you go.

THE FISHER'S DAUGHTER.

Arr. from J. L. MALLOY.

1. Once on a time, So I've been told, There lived a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who came up-on the

2. Come dwell with me, The Tri-ton said, And laughed a smile so sun-ny, Yes, I will come, the maid re-plied, For love, and not for

wa-ter; Oft in his hand a net he'd hold, In ris-ing and in sink-ing, Shin-ing with cor-al, pearl and gold, Which he kept ev-er

mon-ey; Then she leap'd in, and of her fate, No one amongst her kin knows, Thus was the fish girl mar-ried to The Tri-ton 'mongst the

clink-ing, Clink-et-y, clink, clink, Clink-et-y, clink, Which he kept ev-er clink-ing, Clink-et-y, clink, clink, clink-et-y clink, Which

min-nows; Clink-et-y, clink, clink, Clink-et-y, clink, And he kept ev-er clink-ing; Clink-et-y, clink, clink, clink-et-y clink, And

THE FISHER'S DAUGHTER—Concluded.

103

rit. *p* *pp*

he kept ev - er clink - ing, Clink, clink-et - y, clink-et - y, Clink-et - y, clink-et - y, clink-et - y, clink-et - y, clink-et - y, clink-et - y, clink-et - y,

he kept ev - er clink ing, Clink, clink-et - y, clink-et - y, Clink-et - y, clink-et - y, clink-et - y, clink-et - y, clink-et - y, clink-et - y, clink-et - y,

a tempo.

Clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink,
Once on a time, So I've been told, There liv'd a fish - er's daugh - ter, Who lov'd, they said, a Tri - ton bold, Who came up - on the wa - ter.

Clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink,

Cres. *accel.* *f* *ff*

clink, clink, clink, clink, clink, clink, clink, clink, clink,
Clinket - y, clink, clink, clinket - y, clink, Clink-et - y, clink the Tri - ton, Clink, clinket - y, clink-et - y, clink-et - y, clink, Clink, clink, clink.

clink, clink, clink, clink, clink, clink, clink, clink, clink, Clink, clinket - y, clink-et - y, clink-et - y, clink, Clink, clink, clink.

SOFTLY THE DAYLIGHT FADED.

NEVA E. PARKHILL.

(To Miss CLARA SHEARER, Brighton, Iowa.)

C. E. LESLIE.

1. Soft - ly the day - light fad - ed, Far in the dis - tant blue, Blending its fad - ing glo - ry, Sweet with the twi - light's hue;
 2. Far o'er the dis - tant hill - tops, Fad - ed the gold - en beams; Low - ly the breeze of evening, Chanted their mourn - ful strains;

3. Fair shone the light e - tern - al, Sweet was the gold - en air, Pant - ed the wea - ry spir - it, Some - thing of light to share;
 4. Sad was the hour of part - ing, Bit - ter the tears we shed, Lay - ing her cold and si - lent, Down with the shrouded dead.

Far in the dis - tant por - tals, Opened a gold - en door, Sweet - ly the an - gels mu - sic, Came from that far - off shore.
 Up thro' the shin - ing eth - er, Borne on the wings of light, Float - ed the spir - it on - ward, Home to the realms of light.

In - to the shin - ing por - tals, Clothed in her robes of white, Breathing the love e - ter - nal, Sings she her songs to - night.
 Low, like a strain of mu - sic, O - ver the far - off sea, Christ, thou hast call'd our lov'd one, Home to her rest in thee.

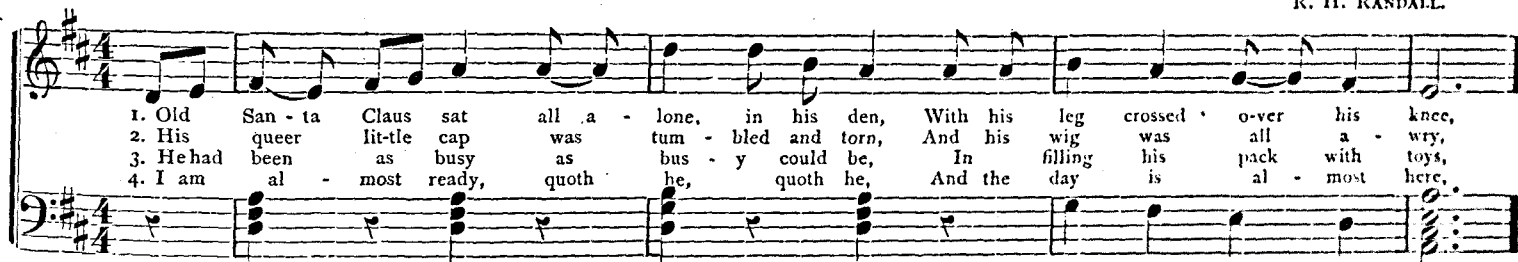
Chorus.

Gently a voice came float - ing, O - ver the far - off sea, Borne on the wings of heav - en, Call - ing her home to thee.
 Gently a voice came float - ing, O - ver the far - off sea, Borne on the wings of heav - en, Call - ing her home to thee.

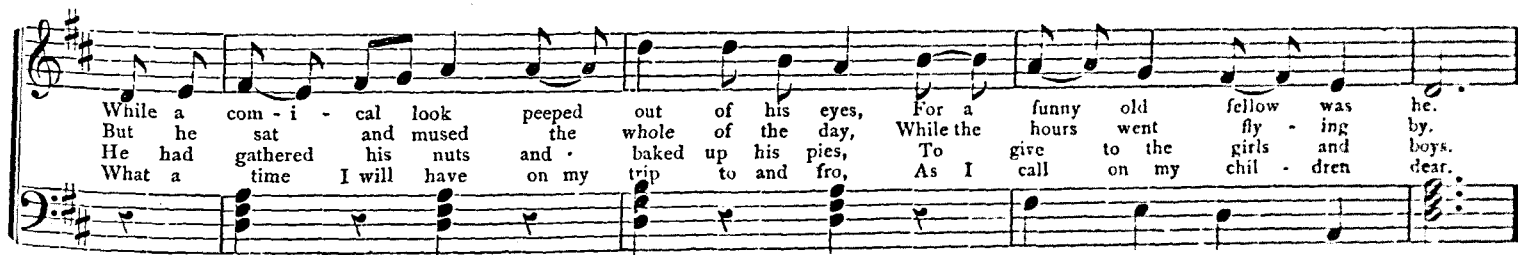
OLD SANTA CLAUS.

105

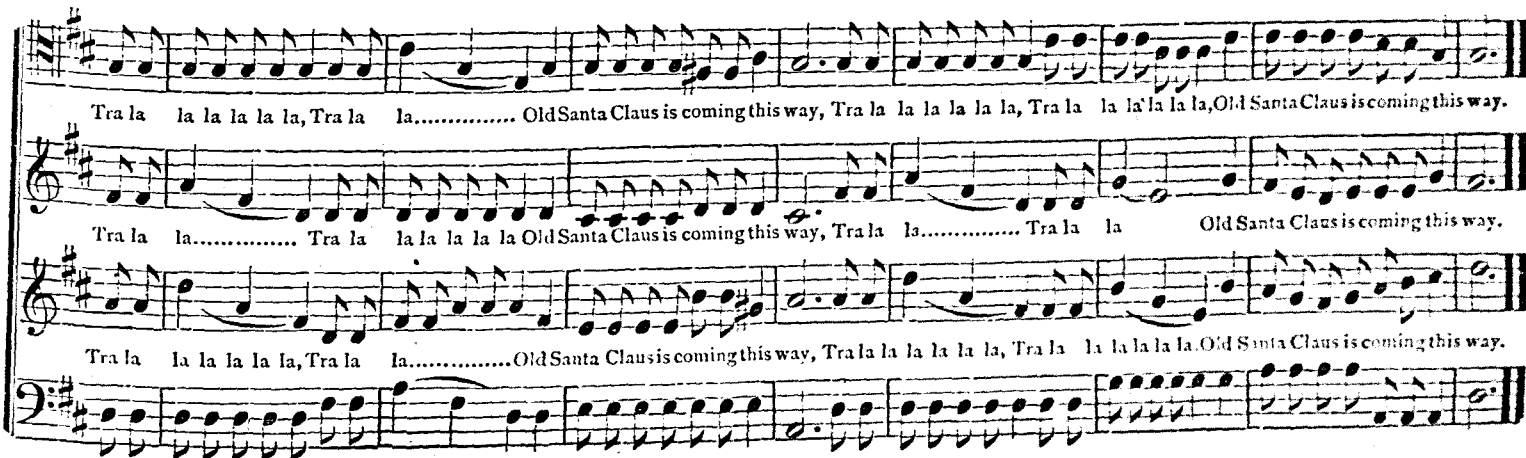
R. H. RANDALL.



1. Old San - ta Claus sat all a - lone, in his den, With his leg crossed o-ver his knee,
 2. His queer lit-tle cap was tum - bled and torn, And his wig was all a - wry,
 3. He had been as busy as bus - y could be, In filling his pack with toys,
 4. I am al - most ready, quoth he, quoth he, And the day is al - most here.



While a com - i - cal look peeped out of his eyes, For a funny old fellow was he.
 But he sat and mused the whole of the day, While the hours went fly - ing by.
 He had gathered his nuts and baked up his pies, To give to the girls and boys.
 What a time I will have on my trip to and fro, As I call on my chil - dren dear.



Tra la la la la la, Tra la la..... Old Santa Claus is coming this way, Tra la la la la la, Tra la la la la la, Old Santa Claus is coming this way.
 Tra la la..... Tra la la la la la Old Santa Claus is coming this way, Tra la la..... Tra la la Old Santa Claus is coming this way.
 Tra la la la la la, Tra la la..... Old Santa Claus is coming this way, Tra la la la la la, Tra la la la la la, Old Santa Claus is coming this way.

WE ALL HAVE A VERY BAD COLD

ALLIE B. LESLIE.

(Comic Quartet.)

C. E. LESLIE.

1. The Ten - or now your Sol Fa Mi, With vig - or you must sing, Let ev - 'ry tone be loud and clear, This room with mu - sic ring.
 2. The Al - to next their Mi Re Do, Will sound so sweet and low, And mind, I do not hear you say, You can - not sing to - day.
 3. Now, Mad - am, you can sure - ly sing, Your voice has had a rest, I love to hear your up - per notes, I'm sure they'll bear the test.

Tenor. (After each verse sing the Chorus.)

1st v. Ex - cuse me, Sir, I can - not sing, I am so ver - y hoarse, And ev - 'ry tone I try to sound, Is ver - y rough and coarse.

Alto.

(Cough and sneeze, and ply your handkerchief vigorously.)

2d v. O dear, O dear, I fear you'll scold, I, too, have got a cold, I cough and sneeze with perfect ease, But can - not sing to please.

WE ALL HAVE A VERY BAD COLD--Concluded.

107

Soprano.

Baso. (*Indignantly*)

3d v. Oh, please, Sir, now my part ex-cuse, My cold is ver-y bad, And fa-ther says I must not sing. Who cares about your dad.

The musical score for the Soprano and Baso parts is written on three staves. The Soprano part is on the top staff, the Baso part is on the middle staff, and the 3d v. part is on the bottom staff. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a treble clef and a key signature of one sharp. The Baso part begins with a bass clef and a key signature of one sharp. The 3d v. part begins with a treble clef and a key signature of one sharp. The lyrics are written below the staves.

Chorus.

We all have a ver-y bad cold, (bad cold,) That's a sto-ry that has of-ten been told, (been told,) But with us you'll a-gree, For you

We all have a ver-y bad cold, (bad cold,) That's a sto-ry that has of-ten been told, (been told,) But with us you'll a-gree, For you

The musical score for the Chorus part is written on three staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the staves.

surely can see, That we all have a ver-y bad cold. Yes, a ver-y, yes, a ver-y. Yes, we all have a ver-y bad cold.

surely can see, That we all have a ver-y bad cold. Yes, a ver-y, yes, a ver-y. Yes, we all have a ver-y bad cold.

(Cough.) (Cough and sneeze.)

The musical score for the final chorus part is written on three staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the staves. The score includes a cough and a sneeze indicated by the text "(Cough.)" and "(Cough and sneeze.)" above the staves.

WHEN THE SEA GIVES UP HER DEAD.

JEAN INGELOW. Duet.

(Friend Churchill, I thank you for this piece, it will live. C. E. LESLIE.)

A. R. CHURCHILL, 1880. Atlanta, Ga.

1. When the spar - rows build, and the leaves break forth, My old sor - row wakes and cries, For I know there is dawn in the
 2. Thou did'st set thy foot on the ship and sail To the ice fields and the snow, Thou wert sad, for thy love did

far, far north, And a scar - let sun doth rise. Like a scar - let fleece the snow field spreads, and the i - cy founts run free,
 naught a - vail, And the end I could not know. How could I tell I should love thee to-day, Whom that day I held not dear,

Trio. Cres.

And the bergs be - gin to bow their heads, And plunge and sail in the sea. Oh, my lost love and my own, own love, And my

Dim. Cres.

How could I know I should love thee a-way, When I did not love thee a - near? We shall walk no more thro' the sod-den plain, With the

WHEN THE SEA GIVES UP HER DEAD—Concluded.

109

love that loved me so, Is there never a chink in the world a-bove, Where they listen for words from be-low? Nay, I spoke once, And I

fad-ed bents o'er spread, We shall stand no more by the seeth-ing main, While the dark wrack drives o'er head, We shall part no more In the

grieved thee sore, I re-mem-ber all that I said; And now thou wilt hear me no more, no more, 'Till the sea gives up her dead.

cres. *ff* *p* *mf* *rit.* *p* *pp*

wind and rain, When thy last fare-well was said; Per-haps I shall meet thee and know thee there, When the sea gives up her dead.

THE MOONLIGHT SLEEPS.

JOE. H. HUNTER, Washington, D. C.

Come, come, come, Sweet - ly sleeps up - on the lake, The ev'n - ing

p m f The moon-light sleeps up - on the lake, Sweet - ly sleeps up-on the lake, *p*

Come, come, come, The ev'n - ing

breeze has sunk to rest, The ev'n-ing breeze has sunk to rest, And scarce a rip - ple stirs to break, And

breeze has sunk to rest, The ev'n-ing breeze has sunk to rest, And

THE MOONLIGHT SLEEPS—Continued.

111

The still-ness of the wa - ter's breast, The stillness, the stillness, The

scarce a rip - ple stirs to break, The still-ness of the wa - ter's breast, The stillness, the stillness, The

Cres.

p *pp*

This musical system consists of four staves. The top staff is a piano part with a treble clef and a key signature of one sharp (F#). It begins with a whole rest for four measures, followed by a melodic line. The second staff is a vocal line with a treble clef, also in one sharp, containing the lyrics. The third staff is a piano part with a treble clef, starting with a whole note and followed by a melodic line. The fourth staff is a piano part with a bass clef, also in one sharp, providing a harmonic foundation. Dynamics include *Cres.*, *p*, and *pp*.

still - ness of the wa - ter's breast, Oh, at the still - y hour of night, Oh, at the still - y

still - ness of the wa - ter's breast, Oh, at the still - y hour of night, Oh, at the still - y

Rit. *Dim.* *Atempo.* *Cres.*

This musical system consists of four staves. The top staff is a piano part with a treble clef and a key signature of one sharp (F#). It contains the lyrics. The second staff is a vocal line with a treble clef, also in one sharp, containing the lyrics. The third staff is a piano part with a treble clef, starting with a whole note and followed by a melodic line. The fourth staff is a piano part with a bass clef, also in one sharp, providing a harmonic foundation. Dynamics include *Rit.*, *Dim.*, *Atempo.*, and *Cres.*.

THE MOONLIGHT SLEEPS—Continued.

hour of night, Oh, at the still - y hour of night, Come, come, Sail with me, Sail with me,

Come, come, sail..... with me,..... come,

hour of night, Oh, at the still - y hour of night, Come, come, Sail with me, Sail with me,

Cres.

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment with a crescendo marking. The fourth staff is a bass line. The key signature has two sharps (F# and C#), and the time signature changes from 4/4 to 6/8.

Sail with me..... Come sail with me, with me, The lake - let o'er.... While song of bird

sail..... with me.....

while song of bird

Cres.

Sail with me..... Come sail with me, with me, The lake - let o'er.... while song..... while song..... of

This system continues the musical piece with four staves. It includes vocal parts with lyrics and piano accompaniment. A crescendo marking is present. The key signature remains two sharps, and the time signature is 6/8.

THE MOONLIGHT SLEEPS—Concluded.

113

in its flight, While song of night, of night bird in its flight, Wakes sweetest ech-oes,
in its flight
Night bird in its flight, While song of night, of night bird in its flight, Wakes sweetest ech-oes, Sweetest ech-oes,

Sweetest echoes, Come sail with me, Come sail with me..... Come, come, come.
Come sail with me, come sail with me, Come sail.....with me.....
Sweetest echoes, Come sail with me, Come sail with me.... Come, come, come.

STRAIT IS THE GATE.

With energy.

S. H. BUNTLEY, Coleta, Ill.

Strait is the gate and nar-row is the way, Strait is the gate and nar-row is the way, Strait is the gate and

Strait is the gate and nar-row is the way, Strait is the gate and nar-row is the way, Strait is the gate and

This system contains the first two staves of the musical score. The top staff is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. The bottom staff is in the same key and time, providing a harmonic accompaniment with eighth and quarter notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

nar-row is the way that leads to God a-bove. Yes, strait and nar-row is the way that leads to the realms of

For strait is the gate and nar-row is the

nar-row is the way that leads to God a-bove. Yes, strait and nar-row is the way that leads to the realms of

This system contains the second two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, with the first line of lyrics corresponding to the third staff and the second line to the fourth staff. The musical notation includes various note values and rests, maintaining the 4/4 time signature and two-flat key signature.

STRAIT IS THE GATE—Continued.

115

ev - er-last-ing day, That leads, that leads to the realms of day.

way That leads; that leads

ev - er-last-ing day, That leads, that leads to the realms of day. But wide is the gate, and broad is the way that

That leads, that leads

Slowly. God for-

Down to death, O what a thought! Down to death by sin we're brought.

leads to death, That leads to death. God for-

STRAIT IS THE GATE—Concluded.

bid that one should be lost through all e - ter - ni - ty. We will walk..... We will

We will walk, we will walk in the strait and nar - row way.

bid that one should be lost through all e - ter - ni - ty. We will walk..... We will

We will walk, we will walk in the strait and nar - row way,

walk in the nar - row way, in the way, the nar - row way, The way that leads to God, That leads to God.

The nar - row way that leads to God. *rit.* *dim.*

walk in the nar - row way, in the nar - row way, the nar - row way, The way that leads to God, That leads to God.

The nar - row way that leads to God.

TEMPERANCE ANTHEM.

117

Base Solo.

C. E. LESLIE.

Wine is a mock-er and strong drink is rag-ing, wine is a mock-er and strong drink is rag-ing and

Acomp.

Full Chorus.

who-so-ev-er is de-ceiv-ed there-by is not wise. Wine is a mock-er and strong drink is rag-ing, Wine is a

Wine is a mock-er and strong drink is rag-ing, Wine is a

Duet, Soprano and Alto.

mock-er and strong drink is rag-ing and who-so-ev-er is de-ceiv-ed there-by is not wise. Touch not the wine, the

mock-er and strong drink is rag-ing and who-so-ev-er is de-ceiv-ed there-by is not wise. Touch not the wine, the

TEMPERANCE ANTHEM—Continued.

beau-ti - ful wine, shun its temp - ta - tions bright though it shine, Thous - ands to - day are fast in its snare, Shun its temp - ta - tions

beau-ti - ful wine, Shun its temp - ta - tions bright though it shine, Thous - ands to - day are fast in its snare, Shun its temp - ta - tions

Quartet.

of it be-ware. Dare not to trust your-self in its snare, good-ness and mer - cy dwell-eth not there, Mis - ry and woe the

of it be-ware. Dare not to trust your-self in its snare, good-ness and mer - cy dwell-eth not there, Mis - ry and woe the

Cres.

Solo Obligato.

wine cup will bring, ev - er it bit - eth end-less its sting. Wine is a mock - er, and strong drink is rag - ing.

wine cup will bring, ev - er it bit - eth end-less its sting. Wine is a mock - er, Strong drink is rag - ing.

TEMPERANCE ANTHEM—Concluded

119

Wine is a mock - er, and strong drink is rag - ing, And Who-so-ev-er is de-ceiv-ed there-by is not wise.

Wine is a mocker, Strong drink is raging, Who-so-ev-er is de-ceiv-ed there-by is not wise.

Prayer.

O God, be merciful to those who are weak, and crave strong drink, Be to them a strong tower, against a monster, that would swallow them up.

O God, be merciful to those who are weak, and crave strong drink, Be to them a strong tower, against a monster, that would swallow them up.

SMITHFIELD.

M. L. McPHAIL, Smithfield, Ohio.

Speak words plainly.

1. Fath-er of e - ter-nal grace, Glo-ri - fy thy-self in me; Meek-ly beam-ing in thy face, May the world thy im-age see.

2. Counting gain and glo - ry lost, May I tread the path he trod; Die with Je - sus on the cross, Rise with him to thee, my God.

3. Hap - py on - ly in thy love, Poor, un-friended, or un-known, Fix my tho'ts on things a-bove, Stay my heart on thee a-lone.

THEY THAT TRUST IN THE LORD.

R. H. RANDALL

They that trust in the Lord and walk up-right be - fore him, Shall see the glo-ry of his face and praise him for - ev - er,

cres. *dim.*

This system contains the first two staves of the musical score. The top staff is in soprano clef and the bottom staff is in bass clef. Both are in 4/4 time and have a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The first staff ends with a fermata over the final note. The second staff begins with a crescendo marking and ends with a decrescendo marking.

Hence-forth and for - ev - er will I trust the Lord, And walk up-right be - fore him, That I may see the glo - ry

cres.

This system contains the next two staves of the musical score. The top staff is in soprano clef and the bottom staff is in bass clef. Both are in 4/4 time and have a key signature of three flats. The lyrics continue from the first system. The second staff begins with a crescendo marking. The system concludes with a final cadence in both staves.

THEY THAT TRUST IN THE LORD--Continued.

121

of his face and praise him for-ev-er. Give ye to Je-ho-vah Praise, hon-or and glo-ry, Give ye to Je-ho-vah

cres.

of his face and praise him for-ev-er. Give ye to Je-ho-vah Praise, hon-or and glo-ry, Give ye to Je-ho-vah

This musical system consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/2. The music features a variety of note values, including eighth, quarter, and half notes, as well as triplets. The lyrics are written below the vocal staves, and the piano part provides a harmonic foundation.

Praise, hon-or and love, Give ye to Je-ho-vah Praise, hon-or and glo-ry, Give ye to Je-ho-vah Praise, hon-or and love.

Praise, hon-or and love, Give ye to Je-ho-vah Praise, hon-or and glo-ry, Give ye to Je-ho-vah Praise, hon-or and love.

This musical system continues the piece with four staves. It maintains the same key signature and time signature as the first system. The vocal parts and piano accompaniment continue with the same melodic and harmonic themes, featuring triplets and various note values. The lyrics are repeated, emphasizing the theme of praise and trust in the Lord.

THEY THAT TRUST IN THE LORD—Continued.

For the Lord is a great God, and greatly to be praised, Therefore give unto Jehovah, honor, praise and glory. Praise the King of glo - ry,

This system contains the first two staves of the hymn. The top staff is in soprano clef and the bottom staff is in alto clef. Both are in the key of B-flat major (two flats) and 4/4 time. The music consists of a series of half notes and quarter notes, with a repeat sign at the end of the first phrase.

for his lov-ing kind - ness, Praise the King of glo - ry for his ev - er - last - ing love, Praise the King of glo - ry for his lov-ing kind - ness,

This system contains the next two staves of the hymn. The top staff is in soprano clef and the bottom staff is in alto clef. Both are in the key of B-flat major (two flats) and 4/4 time. The music continues with a series of half notes and quarter notes, with a repeat sign at the end of the first phrase.

THEY THAT TRUST IN THE LORD—Concluded.

123

Soprano Solo Obligato.

Praise the King of glo - ry for his ev - er - last - ing love. Praise him for his lov - ing kind - ness, praise him,

Praise the King of glo - ry for his ev - er - last - ing love. Praise him for his lov - ing kind - ness, praise him,

Praise him for his lov - ing kind - ness, praise him, Praise him for his lov - ing kind - ness, praise him, Praise him for his works.

Praise, O praise him for his works.

Praise him for his lov - ing kind - ness, praise him, Praise him for his lov - ing kind - ness, praise him, Praise, O praise him for his works.

THEY THAT TRUST IN THE LORD—Continued.

For the Lord is a great God, and greatly to be praised, Therefore give unto Jehovah, honor, praise and glory. Praise the King of glo - ry,

This system contains the first two staves of the musical score. The top staff is in soprano clef (C1) and the bottom staff is in bass clef (C2). Both are in the key of B-flat major (two flats) and 4/4 time. The music consists of a series of half notes and quarter notes, with a repeat sign at the end of the first phrase.

for his lov-ing kind-ness, Praise the King of glo-ry for his ev-er-last-ing love, Praise the King of glo-ry for his lov-ing kind-ness,

This system contains the next two staves of the musical score. The top staff is in soprano clef (C1) and the bottom staff is in bass clef (C2). Both are in the key of B-flat major (two flats) and 4/4 time. The music continues with a series of half notes and quarter notes, maintaining the same melodic and harmonic structure as the first system.

THEY THAT TRUST IN THE LORD—Concluded.

123

Soprano Solo Obligato.

Praise the King of glo - ry for his ev - er - last - ing love. Praise him for his lov - ing kind - ness, praise him,

Praise the King of glo - ry for his ev - er - last - ing love. Praise him for his lov - ing kind - ness, praise him,

Praise him for his lov - ing kind - ness, praise him, Praise him for his lov - ing kind - ness, praise him, Praise him for his works.

Praise, O praise him for his works.

Praise him for his lov - ing kind - ness, praise him, Praise him for his lov - ing kind - ness, praise him, Praise, O praise him for his works.

Allegretto.

MAKE A JOYFUL NOISE.

Mrs. C. H. SCOTT.

Make a joy - ful noise un-to God, Make a joy - ful noise un-to God, All ye lands, All ye lands, Sing forth the hon-or of his name, Sing forth the hon-or

f *p* *m*

This system contains the first two staves of the musical score. The top staff is in 4/4 time with a treble clef, and the bottom staff is in 4/4 time with a bass clef. The melody is written in G major. The lyrics are printed below the staves. Dynamic markings *f*, *p*, and *m* are placed below the bottom staff.

of his name, Make his praise glo - ri-ous, Make his praise glo - ri-ous, Sing forth the hon-or of his name, Sing

f *rit.* *a tempo.* *m*

This system contains the next two staves of the musical score. The top staff continues the melody from the first system, and the bottom staff provides the bass line. The lyrics are printed below the staves. Dynamic markings *f*, *rit.*, *a tempo.*, and *m* are placed below the bottom staff.

MAKE A JOYFUL NOISE—Continued.

125

forth the honor of his name, Sing forth..... Make his praise glo - rious, Make his praise glo - rious! Sing forth the hon - or of his name, Sing
 Sing forth the hon - or of his name,
 forth..... the hon - or of his name, Make his praise glo - rious, Make his praise glo - rious! Sing forth the hon - or of his name, Sing
 Sing forth the hon - or of his name,

forth the hon-or of his name, Sing forth the hon-or of his name, Oh sing, all ye lands! Make a joy-ful noise un-to God, Make a joy-ful noise un-to God,
 cres.
 forth the hon-or of his name, Sing forth the hon-or of his name, Oh sing, all ye lands! Make a joy-ful noise un-to God, Make a joy-ful noise un-to God,

MAKE A JOYFUL NOISE—Concluded.

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment in treble clef, with dynamic markings *f*, *p*, *m*, and *f* respectively. The bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#).

All ye lands, All ye lands, Sing forth the hon-or of his name, Sing forth the hon-or of his name, Make his praise glo - ri-ous, Make his praise

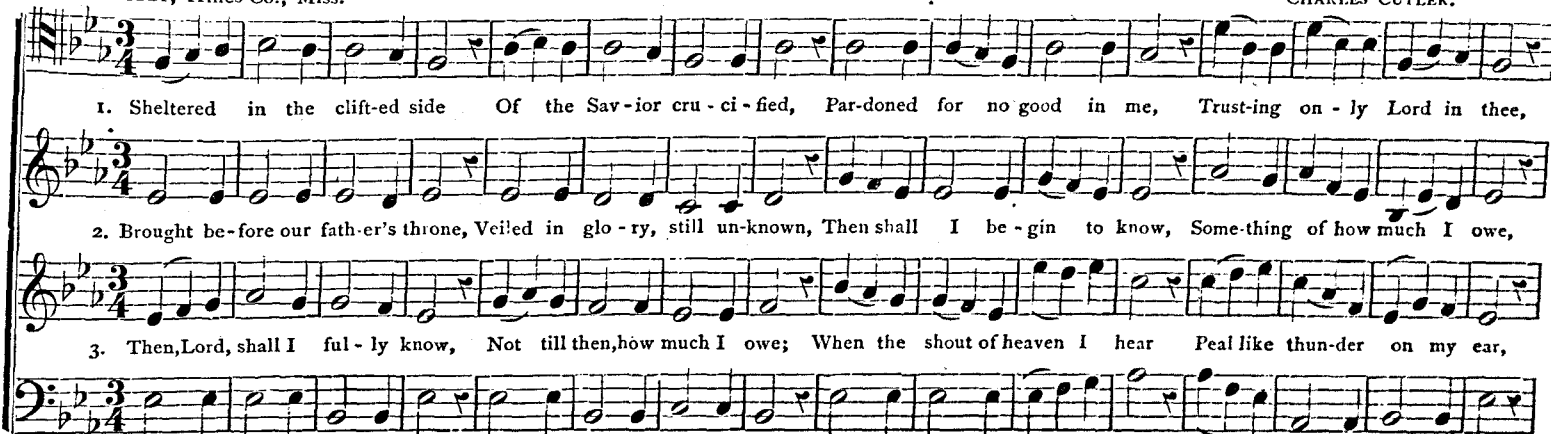
Second system of the musical score. It consists of four staves. The top staff continues the vocal line with lyrics. The second and third staves are piano accompaniment in treble clef, with dynamic markings *m* and *ff*. The bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#).

glo - ri-ous, Sing forth the hon-or of his name, Oh, sing, all ye lands, Praise ye the Lord! A - men, Praise ye the Lord! A - men.

glo - ri-ous, Sing forth the hon-or of his name, Oh, sing, all ye lands, Praise ye the Lord! A - men, Praise ye the Lord! A - men.

ABBEY, Hines Co., Miss.

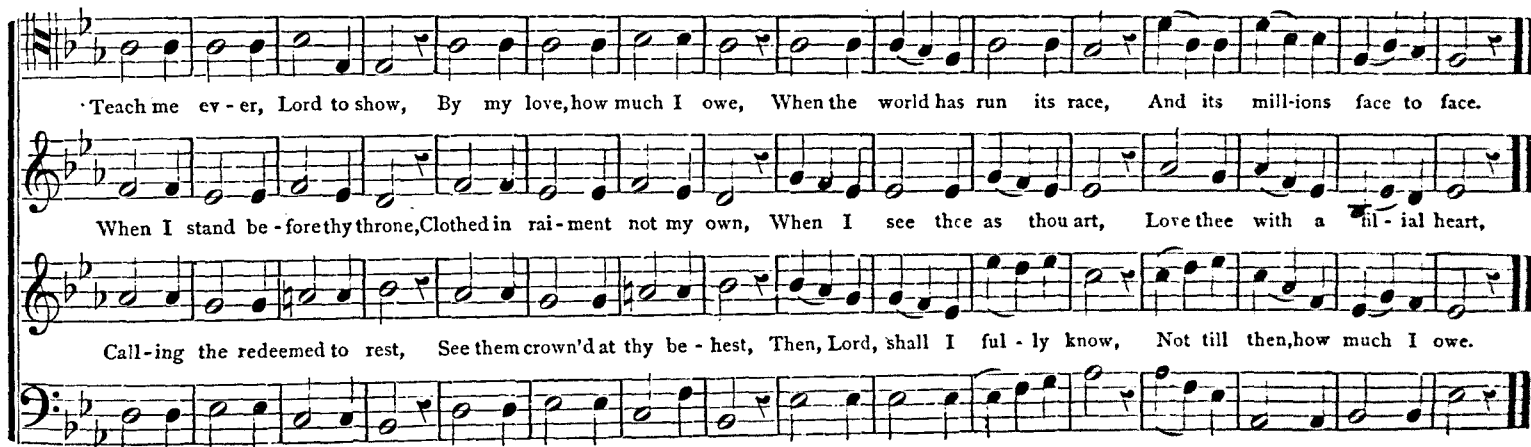
CHARLES CUTLER.



1. Sheltered in the clift-ed side Of the Sav-ior cru-ci-fied, Par-doned for no good in me, Trust-ing on - ly Lord in thee,

2. Brought be-fore our fath-er's throne, Veil'd in glo-ry, still un-known, Then shall I be-gin to know, Some-thing of how much I owe,

3. Then, Lord, shall I ful - ly know, Not till then, how much I owe; When the shout of heaven I hear Peal like thun-der on my ear,



Teach me ev - er, Lord to show, By my love, how much I owe, When the world has run its race, And its mill-ions face to face.

When I stand be-fore thy throne, Clothed in rai-ment not my own, When I see thee as thou art, Love thee with a fil - ial heart,

Call-ing the redeemed to rest, See them crown'd at thy be - hest, Then, Lord, shall I ful - ly know, Not till then, how much I owe.

GREAT IS THE LORD.

(Dedicated to FRANK MUNSON'S Choir, Sandwich, Ill.)

R. H. RANDALL.

Great is the Lord, and great - ly to be prais - ed; Great is the Lord, and great - ly to be prais - ed;

Great is the Lord, and great - ly to be prais - ed; Great is the Lord, and great - ly to be prais - ed;

Great is the Lord, great is the Lord, great is the Lord, great - ly to be prais - ed.

Great is the Lord, great is the Lord, great is the Lord, and great - ly to be prais - ed.

Great is the Lord, great is the Lord, great is the Lord, great - ly to be prais - ed.

Base Solo.**Tenor Solo.**

Duet. In the cit - y of our God, in the mountain of his ho - li - ness; In the cit - y of our God, in the mountain of his ho - li - ness,

Duet. In the cit - y of our God, in the mountain of his ho - li - ness; In the cit - y of our God, in the mountain of his ho - li - ness,

GREAT IS THE LORD—Concluded.

129

Duet.

Great is the Lord our God Great is the Lord and great-ly to be praised, Great is the Lord,
Great is the Lord, Great is our God, Great is the Lord and great-ly to be praised,
Great is the Lord our God

Great is the Lord, Great is the Lord and great-ly to be praised Great is the Lord, Great is the
Great is the Lord, Great is the

Lord, Great is the Lord, And great-ly to be praised, Great is the Lord, Great..... is the Lord.
Lord, Great is the Lord, And great-ly to be praised, Great is the Lord, Great..... is the Lord.

THE EARTH IS THE LORD'S.

R. H. RANDALL.

The earth is the Lord's and the full-ness there - of, The earth is the Lord's and the full-ness there - of, The earth is the Lord's and the

The earth is the Lord's and the full-ness there - of, The earth is the Lord's and the full-ness there - of, The earth is the Lord's and the

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

full-ness there - of, And they that dwell there - in. Praise the Lord a-bove,

Then praise the Lord a-bove, Then praise the Lord a-

full-ness there - of, And they that dwell there - in. Praise the Lord a-bove,

This system contains the next two staves of the musical score. It continues the melody and bass line from the first system. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The bottom staff ends with a double bar line.

THE EARTH IS THE LORD'S—Continued.

131

Musical score for the first system, featuring three staves (Soprano, Alto, and Bass) in G major. The lyrics are: "Praise ye the Lord, Praise the Lord above, Praise ye the Lord, bove, Then praise the Lord a-bove, For the fullness of the earth is His Then praise the Lord a-".

Musical score for the second system, continuing the three-staff arrangement. The lyrics are: "Praise the Lord a-bove, Praise ye the Lord, Praise the Lord a-bove, bove, Then praise the Lord a-bove, Then praise the Lord a-bove, For the Praise the Lord a-bove, Praise ye the Lord, Praise the Lord a-bove,".

THE EARTH IS THE LORD'S—Continued.

Praise ye the Lord. Lift up your heads, O ye gates, Lift up your heads, O ye
full-ness of the earth is his, Lift up your heads, O ye gates.....

Praise ye the Lord. Lift up your heads, O ye gates, Lift up your heads, O ye
Lift up your heads, O ye gates.....

Soprano Solo, *Obligato*.

gates, Lift up your heads, O ye gates, And the King of glo-ry shall come in. The Lord..... is King of glo-ry, The
The Lord is the King of glo-ry, The
gates, Lift up your heads, O ye gates, And the King of glo-ry shall come in. The Lord is the King of glo-ry, The

THE EARTH IS THE LORD'S—Concluded.

133

Lord..... is King of glo - ry, The Lord..... is King of glo - ry, The rul-er of the earth and sky. The earth is the Lord's and the

Lord is the King of glo - ry, The Lord is the King of glo - ry, The rul-er of the earth and sky.

Lord is the King of glo - ry, The Lord is the King of glo - ry, The rul-er of the earth and sky. The earth is the Lord's and the

fullness thereof, The earth is the Lord's and the fullness thereof, The earth is the Lord's and the fullness thereof, And they that dwell there - in.

fullness thereof, The earth is the Lord's and the fullness thereof, The earth is the Lord's and the fullness thereof, And they that dwell there - in.

WATCHMAN, WHAT OF THE NIGHT?

(To the Musical Union, Oneida, Ill.)

C. E. LESLIE.

Watchman, what of the night? Watchman, what of the night? The watchman said, The morning cometh, and al - so the night. If ye will in-quire, in-

Watchman, what of the night? Watchman, what of the night? The watchman said, The morning cometh, and al - so the night. If ye will in-quire, in-

The first system of the musical score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

quire ye re - turn, If ye will in - quire, In - quire, ye re - turn. Come ye to the wa - ters and he that hath no money, Come ye buy wine and

quire ye re - turn, If ye will in - quire, In - quire, ye re - turn. Come ye to the wa - ters and he that hath no money, Come ye buy wine and

The second system of the musical score continues the melody and accompaniment. It features a change in time signature to 3/4 for the final measures of each line. The lyrics are repeated, with the phrase 'Come ye to the waters and he that hath no money, Come ye buy wine and' appearing at the end of each line. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'cres.' (crescendo).

WATCHMAN, WHAT OF THE NIGHT?—Continued.

135

Milk with-out mon-ey or with-out price, Say come, Come and who-so-ev-er

The spir-it and the bride say come, and let him that is a thirst

Milk with-out mon-ey or with-out price, Say come, Come and who-so-ev-er

This system contains three staves of music. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one sharp. The lyrics are written below the staves, with some words split across lines.

will, let him come and take of the wa-ter of life. And great-ly to be praised; And won-der-ful his mer-cy,

Great is the Lord,

will, let him come, and take of the wa-ter of life. Great is the Lord, And great-ly to be praised; And won-der-ful his mer-cy,

This system contains three staves of music. The first staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one sharp. The lyrics are written below the staves, with some words split across lines.

WATCHMAN, WHAT OF THE NIGHT—Concluded.

Great is the Lord, and greatly to be praised. Let all nations bow before the Lord, let all na-tions bow before him, let all na-tions

Bow before the Lord, be-fore the Lord bow, be - fore the Lord, All nations bow be-fore the Lord, be-fore the Lord all na-tions bow.

Accelerando. *f* *ff*

Bow before the Lord, be-fore the Lord all nations bow, be - fore the Lord, All nations bow be-fore the Lord, be-fore the Lord all na-tions bow.

REJOICE IN THE LORD.

(Dedicated to my friend L. B. SHOOK.)

137

Con spirito.

C. E. LESLIE.

Re-joyce in the Lord, Re-joyce in the Lord, O, ye righteous for

Rejoice in the Lord,

Re-joyce in the Lord, Re-joyce re-joyce in the Lord, in the Lord Re-joyce in the Lord, O, ye righteous for

This system contains four staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

praise is come-ly for the up - right;

Re-joyce in the Lord in the Lord rejoice, re-joyce in the Lord, in the Lord re-

praise is come-ly for the up - right;

This system contains four staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

REJOICE IN THE LORD—Continued.

Re-joyce, re - joyce in the Lord, re - joyce. Praise the Lord, praise the Lord, praise the Lord, for our

joyce. Praise the Lord, praise the Lord, praise the Lord,

Re-joyce, re - joyce in the Lord, re - joyce. Praise the Lord, praise the Lord, praise the Lord, for our

Praise the Lord, praise the Lord, praise the Lord,

heart shall re - joyce in him, be-cause we have trusted in his ho - ly name.

for our heart shall re-joyce in him, be-cause we have trusted in his ho - ly name. Let thy mer-cy be up - on us, ac - cord-ing as we trust in

heart shall re - joyce in him, be-cause we have trusted in his ho - ly name.

for our heart shall re-joyce in him,

Detailed description: This is a musical score for a hymn, page 138 of a collection. The title is 'REJOICE IN THE LORD—Continued.' The music is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains four staves of music with lyrics underneath. The lyrics are: 'Re-joyce, re - joyce in the Lord, re - joyce. Praise the Lord, praise the Lord, praise the Lord, for our joyce. Praise the Lord, praise the Lord, praise the Lord, Re-joyce, re - joyce in the Lord, re - joyce. Praise the Lord, praise the Lord, praise the Lord, for our Praise the Lord, praise the Lord, praise the Lord,'. The second system contains four staves of music with lyrics underneath. The lyrics are: 'heart shall re - joyce in him, be-cause we have trusted in his ho - ly name. for our heart shall re-joyce in him, be-cause we have trusted in his ho - ly name. Let thy mer-cy be up - on us, ac - cord-ing as we trust in heart shall re - joyce in him, be-cause we have trusted in his ho - ly name. for our heart shall re-joyce in him,'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are some dynamic markings, such as 'p' (piano) and 'f' (forte), and phrasing slurs. The paper shows signs of age, with some staining and wear at the edges.

REJOICE IN THE LORD—Concluded.

139

Let thy mer-cy be up-on us ac-cord-ing as we trust in thee. Re-joyce in the Lord..... Re-joyce in the Lord.....

thee, Re-joyce in the Lord, re-joyce in the

Let thy mer-cy be up-on us ac-cord-ing as we trust in thee. Re-joyce in the Lord..... Re-joyce in the Lord.....

Re-joyce in the Lord.

..... Re-joyce, re-joyce, re-joyce in the Lord, Re-joyce, re-joyce, re-joyce in the Lord, Re-joyce, re-joyce, re-joyce in the Lord.

Lord. *f* *ff*

..... Re-joyce, re-joyce, re-joyce in the Lord, Re-joyce, re-joyce, re-joyce in the Lord, Re-joyce, re-joyce, re-joyce in the Lord.

WHEN THE LORD SHALL BUILD UP ZION.

R. A. KINZIE.

When the Lord shall build up Zi - on, He shall ap - pear in his glo - ry, He shall ap - pear in his glo - ry, He shall ap - pear in his

When the Lord shall build up Zi - on, He shall ap - pear in his glo - ry, He shall ap - pear in his glo - ry, He shall ap - pear in his

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. Both are in 4/4 time with a key signature of one sharp (F#). The lyrics are written below each staff.

glo - ry, O pray for the peace of Je - ru - sa-lem, O pray for the peace of Je - ru - sa-lem, For they shall pros - per that love thee.

glo - ry, O pray for the peace of Je - ru - sa-lem, O pray for the peace of Je - ru - sa-lem, For they shall pros - per that love thee.

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below each staff. A 'Cres.' (Crescendo) marking is present above the piano staff in the second measure of this system.

WHEN THE LORD SHALL BUILD UP ZION—Concluded

141

Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, And plen-teousness with-in thy pal-a-ces, O

Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, And plen-teousness with-in thy pal-a-ces, O

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

pray, O pray for peace, for peace, O pray for the peace of Je - ru - sa - lem, Je - ru - sa - lem, The peace, for the peace, the peace of Je - ru - sa - lem.

pray for peace, the peace of Je - ru - sa - lem, The peace,

pray, O pray for peace, for peace, O pray for the peace of Je - ru - sa - lem, Je - ru - sa - lem, The peace, for the peace, the peace of Je - ru - sa - lem.

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

COME UNTO ME.

Andante.

A. J. HARMON.

Come un-to me, All ye that la-bor And are heav-y la-den, And I will give you rest, I will give you rest.

Come un-to me, All ye that la-bor And are heav-y la-den, And I will give you rest, I will give you rest.

Take my yoke up - on you and learn of me..... For

Take my yoke up - on you, And learn of me, For

COME UNTO ME—Concluded.

143

I am meek and low - ly of heart, And ye shall find rest un - to your souls,

cres. For my yoke is

I am meek and low - ly of heart, And ye shall find rest un - to your souls,

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics and a crescendo marking. The fourth staff is a piano accompaniment.

D. C.

My yoke is eas - y and my bur - den is light. A..... men. A..... men.

eas - y and my bur - den is light,

My yoke is eas - y and my bur - den is light. A..... men. A..... men.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics and a 'D. C.' marking. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment.

THE HEAVENS DECLARE THE GLORY.

H. R. PALMER.

The heav'ns de - clare the glo - ry of God, And the fir - ma - ment showeth his han - dy work; Day un - to day ut - tereth

The heav'ns de - clare the glo - ry of God, And the fir - ma - ment showeth his han - dy work; Day un - to day ut - tereth

speech..... Night un - to night showeth knowledge..... There is no speech nor language where their

Day un - to day uttereth speech, Night un - to night showeth knowledge,

speech..... Night un - to night showeth knowledge..... There is no speech nor language where their

Day un - to day uttereth speech, Night un - to night showeth knowledge,

THE HEAVENS DECLARE THE GLORY—Concluded.

145

voice where their voice is not heard. Hal-le - lu-jah, A - men! Hal-le - lu-jah,

Hal-le - lu-jah, Hal-le - lu-jah, A - men! Hal-le.

voice where their voice is not heard. Hal-le - lu-jah, A - men! Hal-le - lu-jah,

Musical notation for the first system, featuring four staves with lyrics and musical notes.

Hal-le - lu-jah, A - men! Hal-le-lu-jah, A - men! Hal-le-lu-jah, A - men! Hal-le-lu-jah, A - men and A - men.

lu-jah, A - men! A - men! A - men! A - men.....
Rit.

Hal-le - lu-jah, A - men! A - men! A - men! A - men and A - men.

Musical notation for the second system, featuring four staves with lyrics and musical notes, including a ritardando marking.

CITY OF OUR GOD.

*Legato.**(Dedicated to the Musical Union, of Delevan, Ill.)*

C. E. LESLIE.

There is a Cit - y made by God, For those who own his name, There is a land of pure de-light, Where

There is a Cit - y made by God, For those who own his name, There is a land of pure de-light, Where

This system contains the first two staves of the musical score. The first staff is for the Soprano voice, and the second staff is for the Alto voice. Both staves are in 3/4 time and G major. The lyrics are written below each staff.

saints im - mor - tal reign. Zi - on, Cit - y of our God, He whose word can

saints im - mor - tal reign. Glo-rious things of thee are spok-en, Zi - on, Cit - y of our God, He whose word can

This system contains the next two staves of the musical score. The third staff is for the Tenor voice, and the fourth staff is for the Bass voice. Both staves are in 3/4 time and G major. The lyrics are written below each staff. A forte (f) dynamic marking is present in the Tenor staff.

CITY OF OUR GOD—Continued.

147

ne'er be brok-en, Chose thee for his own a - bode. Lord, thy church is still thy dwell - ing,

f - Altempo.

ne'er be brok-en, Chose thee for his own a - bode. Lord, thy church is still thy dwell - ing,

Still is prec-ious in thy sight. Ju - dah's tem - ple far ex - cel - ling, Beam - ing with the gos - pel

Still is prec-ious in thy sight. Ju - dah's tem - ple far ex - cel - ling, Beam - ing with the gos - pel

CITY OF OUR GOD—Concluded.

Obligato Duet. *Soprano and Alto.*

light; light; Glo . rious

Glorious things of thee are

light; Ju-dah's Tem-ple far ex-cell-ing, Beaming with the gos-pel light. Glorious things of thee are

things of thee are spok-en, Spok-en of thee, Zi-on, Cit-y of our God.

spok-en, Glorious things of thee are spok-en, Glorious things of thee are spok-en, of our God.

spok-en, Glorious things of thee are spok-en, Glorious things of thee are spok-en, of our God.

PREPARE TO MEET THY GOD.

149

C. E. LESLIE.

The first system of the musical score consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one sharp (F#). The second staff is an alto line with a treble clef and a key signature of one sharp. The third staff is a tenor line with a treble clef and a key signature of one sharp. The bottom staff is a bass line with a bass clef and a key signature of one sharp. The lyrics are written below the staves, aligned with the notes. The lyrics are: "I will greatly rejoice in the Lord, O my soul; For the Lord is my defence, and the Holy One of Israel".

I will greatly rejoice in the Lord, O my soul; For the Lord is my defence, and the Holy One of Israel

The second system of the musical score consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one sharp. The second staff is an alto line with a treble clef and a key signature of one sharp. The third staff is a tenor line with a treble clef and a key signature of one sharp. The bottom staff is a bass line with a bass clef and a key signature of one sharp. The lyrics are written below the staves, aligned with the notes. The lyrics are: "is our might - y God. Who gave his on - ly Son to die, to die for the sins of the world; that". The tempo and dynamics markings "cres." and "Faster. f" are placed above the third staff.

is our might - y God. Who gave his on - ly Son to die, to die for the sins of the world; that

cres. *Faster. f*

PREPARE TO MEET THY GOD—Continued.

all who be-lieve on his ho-ly name shall see their God. They shall see their God, they shall

shall see their God,

all who be-lieve on his ho-ly name shall see their God. They shall see their God, they shall

The first system of the musical score consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one sharp (F#). It contains the melody for the first vocal part. The second staff is an alto line with a treble clef and a key signature of one sharp. The third staff is a tenor line with a treble clef and a key signature of one sharp. The fourth staff is a bass line with a bass clef and a key signature of one sharp. The lyrics are written below the staves, with some words appearing on multiple staves. There are triplets marked with a '3' and a 'rit.' (ritardando) marking above the third staff.

see their God, shall see their God, shall see their God : they shall

shall see their God, they shall see their God, they shall see their God ;

see their God, shall see their God, shall see their God ; they shall

The second system of the musical score continues the melody from the first system. It also consists of four staves (soprano, alto, tenor, and bass) with the same key signature and clefs. The lyrics continue across the staves. There are triplets marked with a '3' throughout the system.

PREPARE TO MEET THY GOD—Continued

151

see their God and shall dwell with Him, They shall see their God and shall dwell with Him for - ev - er more.

Use repeat if desired.

see their God and shall dwell with Him, They shall see their God and shall dwell with Him for - ev - er more.

Tenor and Alto, Duet.

Who gave His on-ly Son to die, To die for the sins of the world. That all who be-lieve on His Ho-ly Name shall see their God.

Organ Accompaniment.

PREPARE TO MEET THY GOD—Concluded.

Pre - pare to meet thy God, pre - pare to meet thy God, And dwell with Him a - bove, and dwell with Him a - bove,

Pre - pare to meet thy God, pre - pare to meet thy God, And dwell with Him a - bove, and dwell with Him a - bove,

This system consists of four staves. The top staff is a vocal line in 4/4 time with a key signature of one sharp (F#). The second and third staves are piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the vocal and piano staves.

Pre - pare, pre - pare, pre - pare to meet thy God, Pre - pare pre - pare pre - pare to meet thy God.

Pre - pare, pre - pare, pre - pare to meet thy God, Pre - pare pre - pare pre - pare to meet thy God.

This system also consists of four staves in the same key and time signature. The lyrics are repeated. The second system ends with a double bar line. The piano part in the third staff includes a 'rit' (ritardando) and 'pp' (pianissimo) marking towards the end.

CHRIST WEeping OVER JERUSALEM.

153

cres.

A. R. CHURCHILL. Atlanta, Ga. Dec. 1879.

O, Je - ru - sa - lem, O, Je - ru - sa - lem. O. Je - ru - sa - lem, I.....weep for thee, I..... weep for thee.

O, Je - ru - sa - lem, O, Je - ru - sa - lem, O, Je - ru - sa - lem, I.....weep for thee, I..... weep for thee.

The first system consists of three staves. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment in 3/4 time, also with a treble clef and one sharp. The bottom staff is a piano accompaniment in 3/4 time, with a bass clef and one sharp. The lyrics are written below the staves, with the first line of lyrics corresponding to the vocal line and the second line corresponding to the piano accompaniment.

Duet.

And that ston-est them that are sent un - to thee.

Thou that kill-est the proph-ets, Thou that kill-est the proph-ets, And that ston-est them that are sent un - to thee.


The second system consists of three staves. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of one sharp. The middle staff is a piano accompaniment in 3/4 time, also with a treble clef and one sharp. The bottom staff is a piano accompaniment in 3/4 time, with a bass clef and one sharp. The lyrics are written below the staves, with the first line of lyrics corresponding to the vocal line and the second line corresponding to the piano accompaniment.

How of - ten would I have gath-ered thy chil - dren, gath - - ered, have gath-ered thy chil-dren,

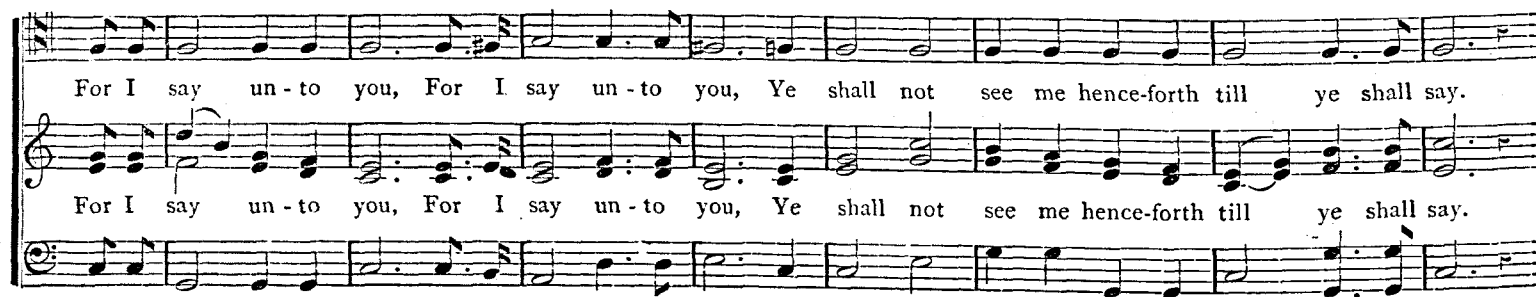
How of - ten would I have gath-ered thy chil-dren, gath-ered thy chil-dren, have gath-ered thy chil-dren,

The third system consists of three staves. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of one sharp. The middle staff is a piano accompaniment in 3/4 time, also with a treble clef and one sharp. The bottom staff is a piano accompaniment in 3/4 time, with a bass clef and one sharp. The lyrics are written below the staves, with the first line of lyrics corresponding to the vocal line and the second line corresponding to the piano accompaniment. The word 'cres.' is written above the first line of the piano accompaniment, and 'ff' is written above the second line of the piano accompaniment.

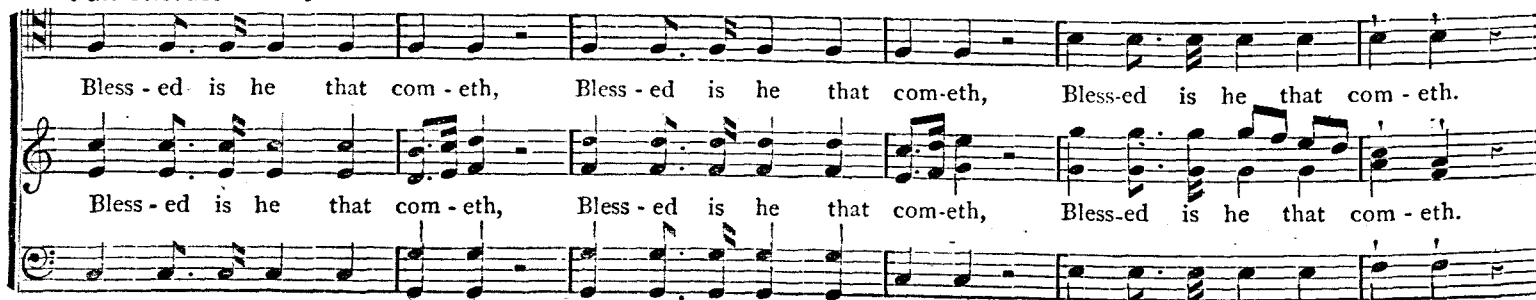
CHRIST WEeping OVER JERUSALEM—Continued.

Solo. Soprano.


How of-ten would I have gath-ered thy chil-dren, Gath-ered thy chil-dren have gath-ered thy chil-dren.



For I say un-to you, For I say un-to you, Ye shall not see me hence-forth till ye shall say.

Full Chorus. Allegro.


Bless-ed is he that com-eth, Bless-ed is he that com-eth, Bless-ed is he that com-eth.

CHRIST WEeping OVER JERUSALEM—Concluded.

155

That cometh in the name of the Lord, Bless-ed is he that cometh, Bless-ed is he that com-eth.

ff Bless - ed is he that com-eth in the name of the Lord, A - men, A - men.

PRAY FOR THE PEACE OF JERUSALEM.

J. R. DUNHAM.

I was glad when they said un-to me, Let us go in - to the house of the Lord. Our feet shall stand within thy gates, with-

PRAY FOR THE PEACE OF JERUSALEM—Continued.

in thy gates O Je - ru - sa - lem, Je - ru - sa - lem is like a cit - y, That is com - pact to-

in thy gates O Je - ru - sa - lem, Je - ru - sa - lem is like a cit - y, is like a cit - y, That is com - pact to-

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics 'in thy gates O Je - ru - sa - lem, Je - ru - sa - lem is like a cit - y, That is com - pact to-'. The middle staff is the piano accompaniment, starting with a treble clef and the same key signature. It contains the lyrics 'in thy gates O Je - ru - sa - lem, Je - ru - sa - lem is like a cit - y, is like a cit - y, That is com - pact to-'. The bottom staff is the bass line, starting with a bass clef and the same key signature. It contains the lyrics 'in thy gates O Je - ru - sa - lem, Je - ru - sa - lem is like a cit - y, is like a cit - y, That is com - pact to-'. The music is in 12/8 time, with a repeat sign at the beginning of each staff.

geth - er..... Je - ru - sa - lem is like a cit - y..... that is com - pact, com - pact to-

gether compact together, Je - ru - sa - lem is like a cit - y, is like a cit - y, That is compact to-gether that

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics 'geth - er..... Je - ru - sa - lem is like a cit - y..... that is com - pact, com - pact to-'. The middle staff is the piano accompaniment, starting with a treble clef and the same key signature. It contains the lyrics 'gether compact together, Je - ru - sa - lem is like a cit - y, is like a cit - y, That is compact to-gether that'. The bottom staff is the bass line, starting with a bass clef and the same key signature. It contains the lyrics 'gether compact together, Je - ru - sa - lem is like a cit - y, is like a cit - y, That is compact to-gether that'. The music is in 12/8 time, with a repeat sign at the beginning of each staff.

geth - er..... Pray for the peace of Je - ru - sa - lem, Pray for the peace, pray for the peace,

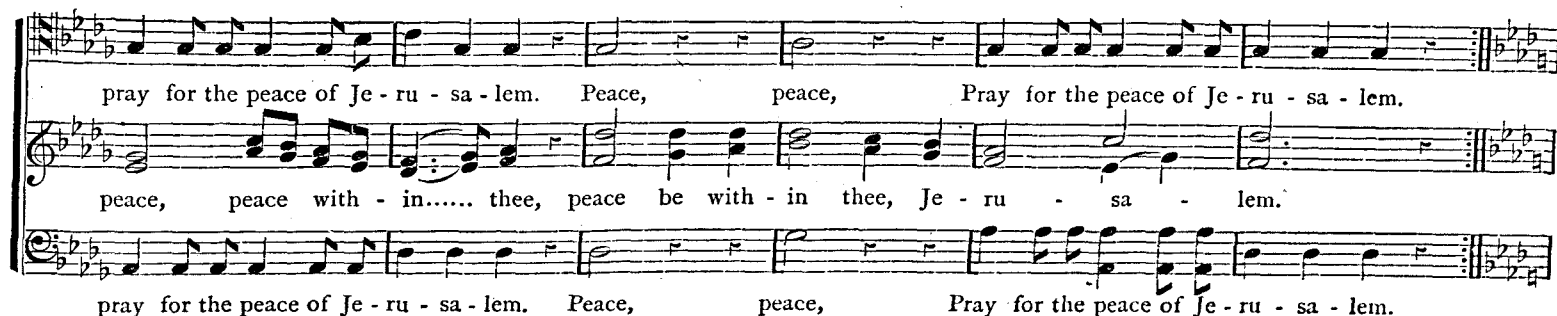
is com - pact to-gether. Pray for the peace of Je - ru - sa - lem. Peace, peace with - in..... thee,

Pray for the peace, pray for the peace,

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics 'geth - er..... Pray for the peace of Je - ru - sa - lem, Pray for the peace, pray for the peace,'. The middle staff is the piano accompaniment, starting with a treble clef and the same key signature. It contains the lyrics 'is com - pact to-gether. Pray for the peace of Je - ru - sa - lem. Peace, peace with - in..... thee,'. The bottom staff is the bass line, starting with a bass clef and the same key signature. It contains the lyrics 'Pray for the peace, pray for the peace,'. The music is in 12/8 time, with a repeat sign at the beginning of each staff.

PRAY FOR THE PEACE OF JERUSALEM—Concluded.

157



prayer for the peace of Je - ru - sa - lem. Peace, peace, Pray for the peace of Je - ru - sa - lem.

peace, peace with - in..... thee, peace be with - in thee, Je - ru - sa - lem.

prayer for the peace of Je - ru - sa - lem. Peace, peace, Pray for the peace of Je - ru - sa - lem.



peace be with-in thy walls, thy walls, Oh! Je - ru - sa - lem, pros-per - i - ty, pros-per - i - ty, pros-per - i - ty with-in thy

peace be with-in thy walls, thy walls, Oh! Je - ru - sa - lem, pros-per - i - ty, pros-per - i - ty, pros-per - i - ty with-in thy



pal - a - ces pros - per - i - ty pros - per - i - ty with - in thy pal - a - ces, A - men, A - men, A - men.

pal - a - ces pros - per - i - ty pros - per - i - ty with - in thy pal - a - ces, A - men, A - men, A - men.

A - men, A - men.

With energy.

S. B. MILLER.

1. Glo - ry to God on high! Let heav'n and earth re-ply, Ev - er now shout - ing cry, Praise ye the Lord.

2. Come, thou al - might - y king, To us a bless-ing bring, Help us thy name to sing, Help us to praise.

3. Thou who al - might - y art, Now rule in ev - 'ry heart, And from us ne'er de-part For ev - er more;

To him our songs we bring, Hail him our gra - cious King, And thro' all a - ges sing, Praise ye the Lord.

Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of days.

Thy sov'-reign maj - es - ty, May we in glo - ry see, And to e - ter - ni - ty, Love and a - dore.

Good for opening.

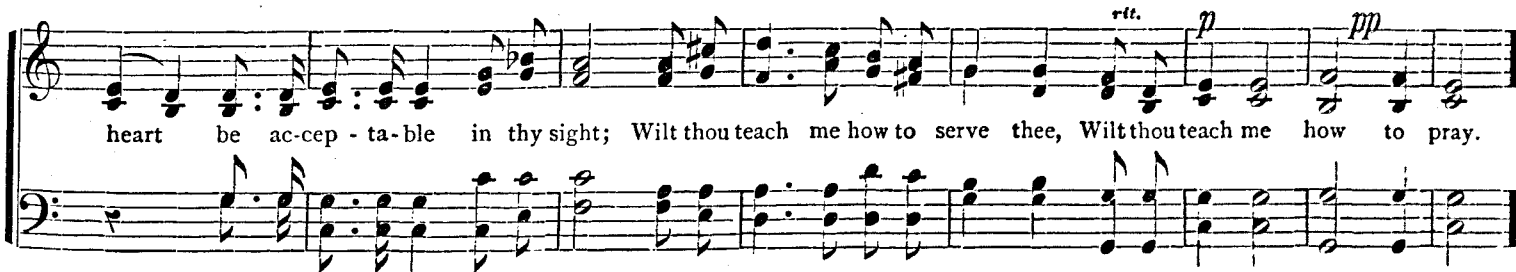
SENTENCE.

C. E. LESLIE.

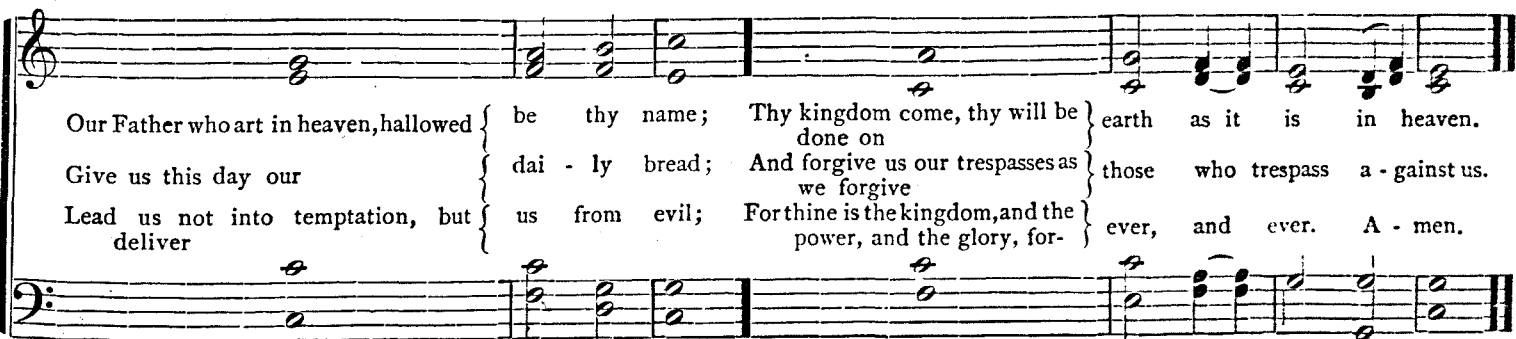
159



Let the words of my mouth; Let the words of my mouth and the med - i - ta - tions of my



heart be ac - cep - ta - ble in thy sight; Wilt thou teach me how to serve thee, Wilt thou teach me how to pray.



Our Father who art in heaven, hallowed { be thy name; Thy kingdom come, thy will be done on earth as it is in heaven.
Give us this day our { dai - ly bread; And forgive us our trespasses as those who trespass a - gainst us.
Lead us not into temptation, but { us from evil; For thine is the kingdom, and the power, and the glory, for - ever, and ever. A - men.
deliver

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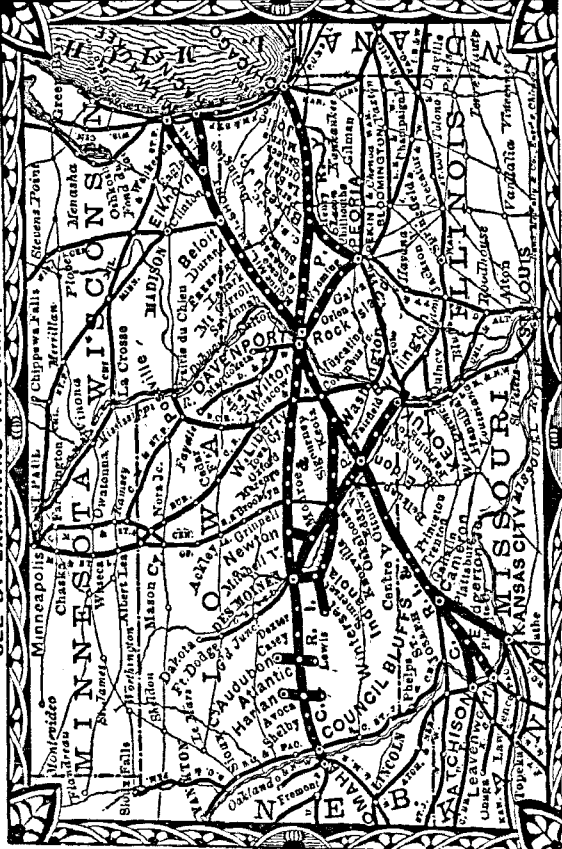
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